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SHAKESPEARE'S

CORIOLANUS.

EDITED BY

STANLEY WOOD, M.A.

*(Editor of the Dinglewood Shakespeare Manuals; The Oxford and Cambridge
Edition of Classics, etc.)*

First Edition, 1906.

Eleven Editions and Impressions to 1925.

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EDITORIAL.

THIS Edition of Shakespeare's *Coriolanus* is designed to satisfy the requirements of Candidates for all Public Examinations.

The arrangement of the book is such that it adapts itself readily to whatever system of study may be in vogue in any school. It is, however, distinguished from the majority of School Editions by certain special features, the purpose of which it may be useful to indicate.

The **Literary Introduction** contains separate sections upon all subjects of interest or importance, whether to the general reader or to the Candidate for Examination. The Characters are described in their relation to the Play, and to one another, and their various characteristics are fully illustrated by quotations from the Play. The study of this portion of the book should be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs in small type may be omitted altogether by the Candidate for Elementary Examinations. Experience has shown, however, that a careful perusal of the Introduction, after the Student has *once* read the Play, will effect a *very considerable saving of time* by lending an altogether new interest to the study of the Play and impressing upon the mind of the Student all the salient points and the most important passages.

The **Historical Introduction** contains passages from the Play printed opposite the historical details to which they refer. It is hoped that by this arrangement such passages will readily be impressed upon the memory of the Student in their proper connection. This section of the book may be studied during the first perusal of the Play. Shakespeare's debt to Plutarch and the relation existing between the dramatist and the historian have received exceptionally full treatment to supply the Examination requirements.

The **Marginal and Foot Notes** printed in conjunction with the text are intended to suffice for the needs of Junior Students.

The **Supplementary Notes** are intended mainly for Advanced Students. They may, however, be profitably consulted by Juniors wherever the Play presents any difficulty which does not appear to be sufficiently elucidated in the Marginal or Foot Notes.

The **Grammar, Classical Names, and Glossary**. Illustrative passages from the Play have been given in full in order that, for purposes of revision, these sections may be separately studied, apart from the text. Thus the Student will be saved the wearisome (and often neglected) labour of continually referring back to the text.

Examination Papers will be found at the end of the book. As these are based upon the model of the papers set at the Oxford and Cambridge Local Examinations, and as many of the papers contain questions upon a definite portion of the Introduction, the subjects of the papers should form suitable lessons for revision exercises previous to such Examinations.

The **Maps** will be found to lend additional accuracy and interest to the study of the history of the period.

I shall be pleased to receive suggestions from Teachers, by the adoption of which this work may be improved, whether in arrangement or detail, and have pleasure in acknowledging my indebtedness to those Scholars from whom I have already received valuable assistance and advice.

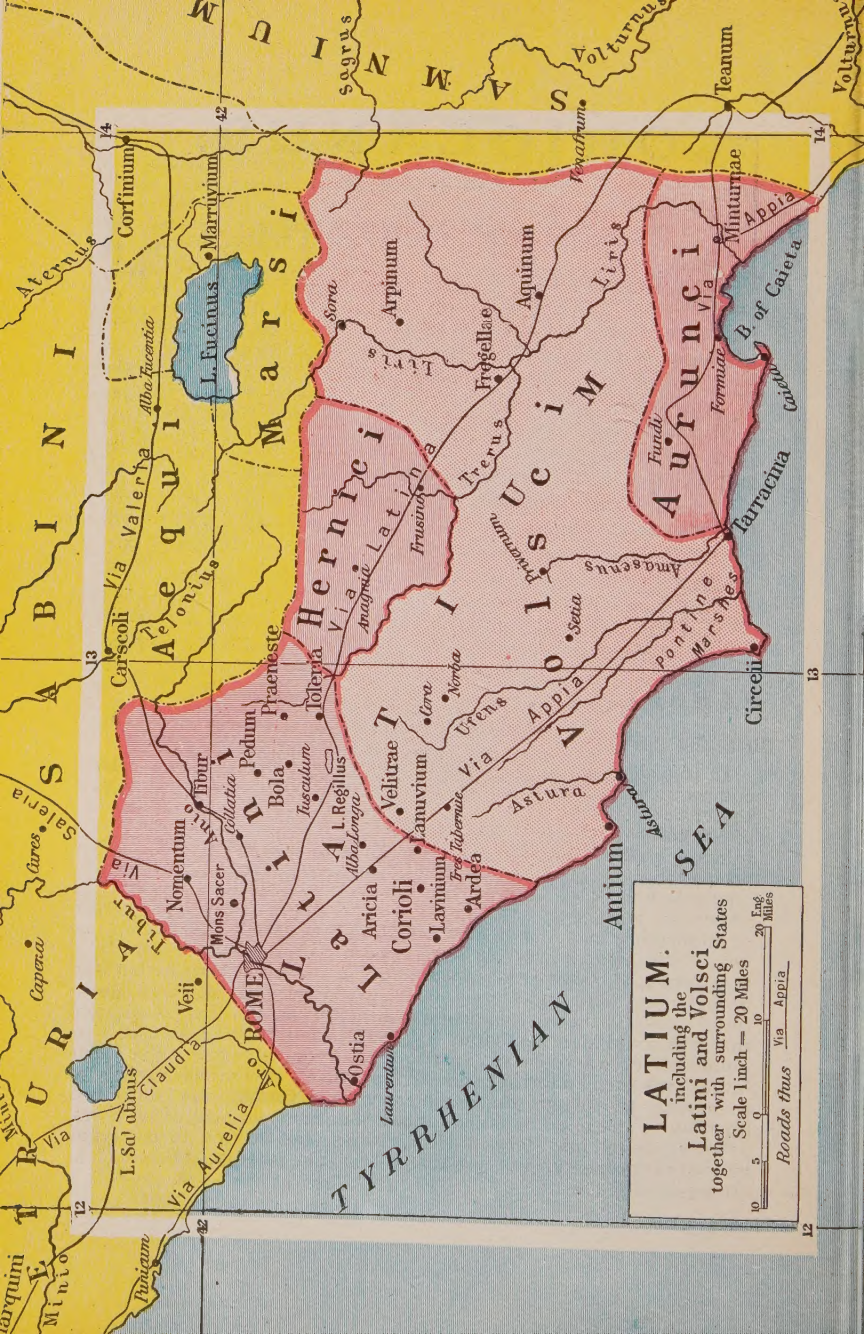
I desire to acknowledge my obligation to Miss B. C. Briggs, of Colwyn Bay, whose assistance in various portions of this work has considerably lightened the labours of compilation.

STANLEY WOOD.

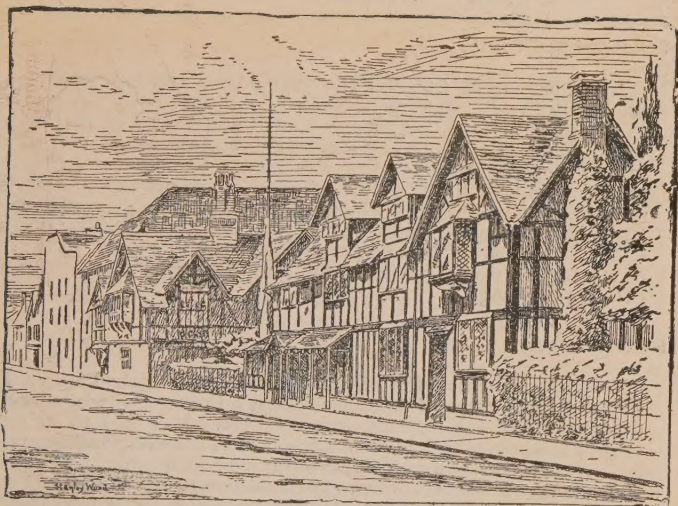
CORIOLANUS.

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LATIUM.
including the
Latini and Volsci
together with surrounding States
Scale inch = 20 Miles
Roads thus Via Appia
20 10 0 10 20
Miles



SHAKESPEARE'S HOUSE, STRATFORD-ON-AVON.

NARRATIVE OF SHAKESPEARE'S LIFE.

Birth and Parentage.

In this short account of the Life of William Shakespeare, we shall endeavour to confine ourselves to well-authenticated facts, and shall therefore say nothing about supposed ancestry, especially as the name of Shakespeare seems to have been very common in the Middle Ages in many parts of England. There is, however, good reason for supposing that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, appears to have been in early life not only a prosperous man of business in many branches, but a person of importance in the municipal affairs of Stratford. He held for one year "the highest office in the Corporation gift, that of bailiff"; he afterwards became chief alderman. He married Mary Arden, who brought him land and houses, but "was apparently without education"; several extant documents bear her mark, and there is no proof that she could sign her name. William, their third and eldest surviving child, was born at Stratford-on-Avon, in April, 1564. His father was then in prosperous circumstances, and when, in July of that year, the plague raged violently at Stratford, he subscribed liberally to the relief of the victims among the poor. In a few years, however, he fell into debt and difficulties, was obliged to mortgage his wife's property, and gradually lost his interest in municipal affairs.

Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys “were entitled to free tuition at the Grammar School of Stratford,” where they were taught the rudiments of Latin, grammar and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the Play of *Henry V*). His time at school was short, as his father’s fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway’s Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne’s father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

Early Life at Stratford.

Although we are told :

“Anne Hathaway, she hath a way,

To charm all hearts, Anne Hathaway,”

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months’ imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare’s forsaking his home and finding a more congenial occupation in London (1585).

Life in London.

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour's Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594 ?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

His Patrons.

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed, though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

His Return to Stratford.

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat-of-arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to

£1,040 at the present time. Afterwards his income, from various sources, became much larger, and he became the owner of a large landed estate. He appears to have been fond of litigation, in which, however, he was generally successful.

His Last Years.

In this time of prosperity he brought out several of his best plays. The comedies, *Much Ado About Nothing* (1600), *As You Like It* (1600), and *Twelfth Night* (1601), were followed by *Julius Cæsar*, *Hamlet*, and *Othello*. *Macbeth* was completed in 1606, and succeeded by *King Lear*, which was played before the Court at Whitehall, on the night of December 26th, 1606. After 1611 he seems to have abandoned dramatic composition, and spent the greater part of his time at Stratford. His health began to fail at the commencement of 1616,



TRINITY CHURCH, STRATFORD-ON-AVON.

but the actual cause of death is unknown. His only son, Hamnet, had died many years before, but his wife and two daughters, Susannah Hall and Judith Quiney, survived him. He died at the age of fifty-two, and was buried inside the chancel of Stratford Church, with this epitaph inscribed over his grave:—

“ Good Friend, for Jesus’ sake forbear
To dig the dvst enclosed heare,
Blest be ye man yt spares thes stones,
And cvrst be he yt moves my bones.”

[For the facts contained in the above account of Shakespeare’s life I have relied principally upon the authority of Sidney Lee, to whose “LIFE OF WILLIAM SHAKESPEARE” (Macmillan) I would refer all students who desire to acquaint themselves with “the net results of trustworthy research respecting Shakespeare’s life and writing.”—ED.]

THE TRAGEDY OF CORIOLANUS.

LITERARY INTRODUCTION.

THE FIRST PUBLISHED EDITION.

Coriolanus was not published during its author's lifetime. It first appeared in the complete collection of Shakespeare's works, known as the **Folio** of 1623, or **First Folio**, which was published seven years after the poet's death. In this volume it originally stood first among the tragedies occupying pages 1-30. It is here divided into Acts, but the division into scenes is modern. The text is difficult, containing many corruptions and errors, and has consequently undergone many emendations before arriving at the state in which it is now presented. In November, 1623, three months after the death of Anne, Shakespeare's widow, the folio was published by a syndicate, "at the charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley," and extended to nearly a thousand pages. It was originally issued at the price of twenty shillings; a good copy would to-day produce thousands of pounds. This volume was printed for two of the poet's intimate admirers and fellow-actors, Henry Condell and John Flemyng, and contained thirty-six plays and no poems. A few of the dramas contained in it were possibly edited from Shakespeare's original manuscripts, but it is certain that in several instances the editors had recourse to printed copies of the old quarto editions. The tragedy of *Coriolanus* is entered on the Register of the Stationers' Company for November 8th, 1623, as one of the sixteen plays which had not been "formerly entered to other men."

Note on the terms Folio and Quarto.

Technically speaking these terms denote nothing more than the particular size and shape of a book, a *folio* being a large book, the pages of which are formed by a sheet of paper *once* doubled, a *quarto* being a smaller book, of which the pages are formed by a sheet of paper folded in *four* parts. To the student of Shakespeare, however, the terms have a more special significance. All the plays, sixteen in number, which were published during the poet's lifetime were printed *in quarto*. These plays were entered in the registers of the Stationers' Company and are usually of ascertained date. The remaining twenty plays of the poet appeared in print for the first time *in folio* in 1623. In a few cases the text of the Quartos is to be preferred to that of the Folio, but for the large majority the text of the First Folio is the authoritative edition.

THE DATE OF COMPOSITION.

The evidence by which the date of the composition of any play of Shakespeare's is determined is of two kinds: External and Internal.

External Evidence is usually the more definite and conclusive. Such evidence, as the term implies, is to be found outside the play itself, and includes—

- (1) The form in which the play first appeared, Quarto or Folio.
- (2) Records in the Registers of the Stationers' Company.
- (3) Allusions in contemporary publications of known date.

Internal Evidence generally enables us to fix approximately the period of production, and in some cases, notably in the case of *Coriolanus*, enables us to determine it with precision. Such evidence includes—

- (1) References made in the play to contemporary events of known date.
- (2) Treatment of subject, train of thought, general character of the play.
- (3) Considerations of style—*e.g.* proportion of end-stopt to run on lines, number of weak or light endings, number of rhyming lines, profusion or otherwise of imagery, number of classical allusions, etc.

DATE 1608 OR EARLY IN 1609.

The question of date in the case of *Coriolanus* is a comparatively simple one. Nearly all editors agree that it must have been written towards the end of 1608 or near the beginning of 1609.

The reasons for this conclusion are all to be found within the play itself, and are as follows:—

Internal Evidence for assigning a late date.

Certain metrical changes denote Shakespeare's passage from his earliest to his latest periods. The play of *Coriolanus* exhibits all those marks of style which indicate a late period. These are:—

1. The verse is often "run on," the pause in the sense being frequently made in some part of the line other than the end.
2. The play contains a considerable number of *weak* and *light* endings, *i.e.* weak final monosyllables, *e.g.* and, at, but, for, if, in, out, than, etc., which often succeed a pause in the verse and connect a line both in sense and pronunciation with the one that follows it. (See p. 184.)
3. *Double* or *feminine endings* are common, *i.e.* there are many lines with an extra unstressed syllable at the end. (See p. 183.)
4. The almost complete absence of rhyme.

5. The style lacks regularity and roundness; thought seems to have outrun the expression of it; the sentences are loosely constructed, "one idea starting another, and each clause being born of the momentary impulse of the underworking vital current." The play, in consequence of this feature, contains many passages difficult of explanation.
6. In moral spirit and in point of view of the author the play differs altogether from *Julius Cæsar*, which was written in 1600-01, whereas it is in these respects closely connected with *Antony and Cleopatra*, 1606-7.

Reasons for 1608-9.

1. By arranging the plays of Shakespeare in the positions in which they fall as estimated by the above tests, it has been found that *Coriolanus* occupies a position between *Antony and Cleopatra* and *The Tempest*. Thus—to give particulars only of the most important and conclusive test—*Antony and Cleopatra* has a percentage of 3·53 weak endings, *Coriolanus* of 4·05, and *The Tempest* of 4·59. Now *Antony and Cleopatra* was written in 1608, *The Tempest* (probably) in 1610. Hence it is natural to suppose that *Coriolanus* was written in 1608 or 1609. Again, the resemblance of the play to *Antony and Cleopatra* in subject and treatment favour the supposition that it came nearer in point of time to that play than to *The Tempest*.
2. In II. ii. 104 of the play we read—
*"And in the brunt of seventeen battles since
 He lurch'd all swords of the garland."*
 In Ben Jonson's *Epicæne*, or *The Silent Woman*, there occurs the phrase, "Well, Dauphine, you have lunched your friends of the better half of the garland." Jonson may here have been imitating Shakespeare, and as Jonson's play was acted in 1609 it is not unreasonable to suppose that Shakespeare's work was at that time a recent one.
3. Shakespeare's mother died in 1608 and she was a widow. It has been suggested that her memory was very present with the poet when he drew the character of Volumnia for which Plutarch affords only the slightest suggestion.
4. Malone tells us that mulberries were not much known in England before 1609, and argues from this fact that the lines in III. ii.
*"The ripest mulberry
 That will not hold the handling,"*
 must have been written subsequent to that date. This argument, however, loses much of its force when we remember that Shakespeare mentions mulberries both in *Venus and Adonis*, 1593, and in *Midsummer Night's Dream*, 1595 (?).

OTHER PLAYS OF ABOUT THE SAME DATE.

The plays which belong to the same period of composition as *Coriolanus*, i.e. to the years 1605-10, are *Macbeth* 1605, *Antony and Cleopatra* 1606-7, *Timon of Athens* 1607-8, *Pericles* (part), *The Tempest* 1610.

Some common characteristics.

1. Three of these plays, *Antony and Cleopatra*, *Coriolanus*, and in part *Timon of Athens*, have Plutarch's "Lives" as their common source.
2. *Macbeth*, *Antony and Cleopatra*, and *Coriolanus* resemble one another in that in each case a man possessing all the possibilities of greatness and endowed with much nobility of nature is brought to ruin by some moral flaw. Thus *Macbeth* is ruined by the possession of an imagination which he has not strength of character enough to control, *Antony* by his sensuousness and love of luxury, *Coriolanus* "does violence to his own soul, and to his country through his sin of haughtiness, rigidity, and inordinate pride." (DOWDEN.)
3. *Coriolanus*' indignation against the citizens and later against all Romans may be compared with *Timon*'s passionate hatred of all mankind.

"The unnatural dissolving of natural bonds, oppression, falsehood, treachery and ingratitude towards benefactors, friends, and relatives, towards those to whom the most sacred duties should be dedicated, this is the new tragical conception, which now most powerfully and profoundly occupies the poet in the most various works of this epoch of his life. . . . *Macbeth*'s treason towards his benefactor Duncan displays the same ingratitude. . . . In *Antony* the faithless rupture of old and newly-formed political, friendly, and nuptial ties, in order to keep faith with an unworthy paramour, is represented as the catastrophe in the fate of the hero. *Coriolanus*' defection from his country falls more remotely under the same category. On the other hand, the subjects of *Timon* and *The Tempest*, the disgraceful ingratitude and the faithless alienation of the false friends in the one, and the usurpation of brother against brother in the other, rank entirely under this head." (GERVINUS.)

HISTORICAL AUTHORITY ADOPTED FOR THE PLAY.

The source from which Shakespeare derived the materials for the play of *Coriolanus* is Sir Thomas North's translation of Plutarch's *Lives*, the second edition of which appeared in 1595. The scope of this work is stated on the title page.

The first edition of this work appeared "the foure and twentie day of Januarie, 1579," and the popularity of the book is attested by the fact that it was reprinted in 1603, 1612, 1631, 1656, 1676, 1895, 1898.

REDUCED FROM THE TITLE PAGE TO THE 1595 EDITION.

THE LIVES OF THE NOBLE GRE- CIANS AND ROMANES, COMPARED

TOGETHER BY THAT GRAVE LEARNED
PHILOSOPHER AND HISTORIOGRAPHER,

Plutarke of Chæroneæ:

Translated out of Greeke into French by JAMES AMIOT, Abbot of Bello-
zane, Bishop of Auxerre, one of the Kings priuie counsell, and great
Amner of France, and out of French into English, by

Thomas North.



Imprinted at London by Richard Field for
Bonham Norton.

1595.

A BRIEF ACCOUNT OF PLUTARCH.

Plutarch, a Greek prose writer, was born at Chœronea in Bœotia, and was a contemporary of Tacitus and the Plinys. The precise dates of his birth and death are unknown, but it is probable that from 50 to 100 A.D. include the best years of his life. His popularity is founded mainly on his *Parallel Lives*, written, it is thought, in his later years. His design in this work appears to have been the publication, in successive books, of authentic biographies in pairs; a Greek and a Roman, generally with some well-marked resemblances in political career, being selected as the subject of each. The *Lives* are works of great learning and research, and testify to his great diligence as a historian. As to his accuracy, Mr. George Long observes that "we must expect to find him imperfectly informed on Roman institutions, and we can detect in him some errors. Yet, on the whole, his Roman lives do not often convey erroneous notions: if the detail is incorrect, the general impression is true." They are, moreover, "written with a graphic and dramatic vivacity, such as we find in few biographies, ancient or modern," and the author's aim throughout appears to have been to enforce a high standard of morality.

In addition to the *Lives* he wrote more than sixty essays under the common term *Opera Moralia*, which "evinces a mind of vast and varied resources, historical as well as philosophical."

ONE OF HIS TRANSLATORS, SIR THOMAS NORTH.

Sir Thomas North was the second son of Edward North, first Baron North of Kirtling. The dates of his birth and death are unknown, but it is certain that he lived to a considerable age and that he was alive to see the third edition of his Plutarch published in 1603. His first literary work was a translation of Guevara's *Diall of Princes* which appeared in 1557, as is shewn by the title-page to his Plutarch's *Lives*. North used the French version of the Greek historian from which to make his translation. "As a strict and accurate version it may," says Skeat, "have been surpassed in some points by others extant in English, as for example, by the well-known editions by John and William Langhorne, and by A. H. Clough; yet it has merits of its own which must not be hastily overlooked. In particular, it must be observed that the translation by Amyot was very faithful, spirited, and well executed, and, though North fell into some mistakes which Amyot had avoided, his English is especially good, racy, and well expressed. He had the advantage of writing at a period when nervous and idiomatic English was well understood and commonly written; so that he constantly uses expressions which illustrate, in a very interesting manner, the language of our Authorised Version of the Bible." Until about the middle of the sixteenth century the prose works of English writers were in Latin, and thus North's translation has a special interest for us as belonging, in common with the works of Roger Ascham and Thomas Wilson, to the period of the origin of modern English prose.

SHAKESPEARE'S DEBT TO PLUTARCH AND NORTH.

The play of *Coriolanus* is an admirable example of Shakespeare's method of transforming history into drama and prose into poetry without changing the story in any important degree. "The main outlines of the man's character and also the principal actions ascribed to him, are copied faithfully from the historian; while those outlines are filled up and finished with a wealth of invention and a depth of judgment which the poet has perhaps nowhere surpassed."—HUDSON.

As with *Coriolanus*, so with nearly all the other characters; the suggestions for character and the incidents come from the historian. And not these only but often the very words and sentences of the translator are employed by the poet. Yet so marvellously has this work of adaptation been performed and to such a degree has Shakespeare steeped himself in the spirit of his authority that his play gives all the impression of being an original work. Where additions have been made or new characters introduced, as in the humorous and amusing scenes, everything is in keeping and fits in with the other matter of the play. The atmosphere in these secondary scenes is as strikingly Roman as is that of those in which the poet borrowed most literally from the historian.

SHAKESPEARE'S FIDELITY TO PLUTARCH.

How closely Shakespeare followed Plutarch can only be made evident by a careful comparison of the play with the original. A number of extracts from the historian, illustrating Shakespeare's method, will be found on pp. 123-160, where points of closest resemblance are clearly shewn. We would refer the student more particularly to pp. 226-239.

"Page after page out of the 'lives' of Cæsar, Brutus, Antony, and *Coriolanus* is, with curiously slight modifications, transposed by Shakespeare into dramatic form. His genius finds its scope not in invention, but in animating Plutarch's narrative with the vivid life and play of dialogue"—BOAS.

"The story of this play, though it is found in Painter's *Palace of Pleasure*, a book Shakespeare read, was taken by him, with singular cleverness, from the life of *Coriolanus* in North's Plutarch, and it is worth while to compare the translation with the play, especially in such important passages as the speech of *Coriolanus* to Aufidius, and the scene between him and his mother in the fifth act, where Shakespeare has often followed North's rendering almost word for word. The title-page acknowledges Shakespeare's indebtedness to that book of Plutarch's, which indeed, for nearly two thousand years, has been an imaginative inspiration in the souls of all eager young men, and a wise, impelling, and thought-stirring power in the lives of statesmen, philosophers, artists, lawmakers, and of heroic souls in every class of men. It is curious to think that, as the mighty spirit of Shakespeare read his Plutarch, he knew that at certain great moments of his play he could say nothing better than Plutarch had said. It is equally curious that this great creator deliberately copied down the words of Caius Marcius to Aufidius, or Volumnia to *Coriolanus*. This honours alike Shakespeare and Plutarch"—STOPFORD BROOKE Lectures.

SHAKESPEARE'S DIVERGENCES FROM PLUTARCH.

To watch a great artist at work upon his canvas possesses a peculiar fascination for one who can lay claim to a rudimentary knowledge of art or even the smallest endowment of artistic feeling ; to such a one it is a joy and an education to behold the picture progress under the master's hand. One learns to see with clearer vision, to understand the meaning of light and shade, of perspective and of technique ; the laws of composition are appreciated and the eye trained to a sense of proportion and of colour. A somewhat similar enjoyment, equally instructive and no less fascinating, may be ours if we will carefully endeavour to discern and understand the process by which a story of Plutarch's is transformed by the mighty creative genius of Shakespeare, into a drama full of life and passion, of beauty and instruction. In Plutarch we have, as it were, unadorned, ungrouped human models, in Shakespeare the finished picture, in the which the characters are grouped in action, contrasted with one another and properly subordinated to one principal figure.

Most of Shakespeare's divergences from Plutarch are either changes affecting time or place or omissions and additions resulting in slight modifications of the characters of the principal personages. They do not, however, affect the substantial truth of the history.

Changes in Time and Place.

1. In Plutarch the sedition due to the oppression of usurers took place some time previous to both the institution of tribunes and the capture of Corioli ; the sedition caused by reason of the famine occurred after these two events.
Shakespeare has combined these two seditions into one and made it anterior to both events.
2. In Plutarch, the "poor common people, seeing no redress," leave the city and encamp on the Holy Hill. It was there that Menenius, sent to them by the Senate, related the fable of the belly.
3. In Plutarch, Marcius is surnamed Coriolanus on the day after the battle, in Shakespeare on the same day.
 1. After the capture of Corioli, Marcius "did run certain forays into the dominion of the Antiates ;" omitted in Shakespeare.
 2. "Shortly after this" Marcius stood for the consulship. In the play he stood for it immediately after his return from Corioli.
6. Plutarch gives an account of the bringing into Rome of "great plenty of corn" which led to tumult among the people. Shakespeare only refers to this indirectly.
7. In Plutarch, some days elapse between Coriolanus' canvassing for the consulship and his banishment, while his condemnation comes still later. In Shakespeare these events are compressed into a much shorter time.
8. Many of Plutarch's digressions, *e.g.* on the Roman manner of punishing slaves, the building of Lavinium by Æneas, etc., are altogether omitted by Shakespeare.
9. In Plutarch, the Romans, after the banishment of Coriolanus, give the Volsces occasion of war, by driving all the Volsces out of the city.

10. After his flight to the Volsces, Coriolanus, unaccompanied by Aufidius, invades the territories of the Romans, captures Circeii, besieged many cities of Latium and encamped within forty furlongs of Rome. Here three embassies, sent from Rome, are given conditions and time in which to accept them. Marcius meanwhile removes his camp from the vicinity of Rome. Much of this is omitted in Shakespeare, and all is concentrated into a period of a few days.

Reasons for these Changes.

By making actions take place on one day, which were in reality spread over several, Shakespeare has avoided the dramatic error of scattering the events over a longer period than the time of action necessitated. The narrowing of the limitation of time has necessarily involved the contraction of place. Nothing would have been gained and something of unity would have been sacrificed had the citizens been led from Rome to the Sacred Mount, or had Coriolanus wandered about the cities of Latium previous to his sitting down before Rome. The method of art requires that only the most essential aspects of realities should be reproduced.

Note on the Unities.

The **Unity of Time** requires that the whole of the action of the play should take place within a period of time no longer than that required in which to act the play. The **Unity of Place** demands that the scene of the action should only vary within limits between which the actors might be supposed to travel in the time allowed by the period of action. The **Unity of Action** demands that no action should be introduced which has not a proper bearing upon the plot, its progress and its *denouement*. Such were the rules of Aristotle. The genius of Shakespeare rebelled against servitude to models which were not adapted to the conditions of the world in which he lived. He makes little attempt in his historical plays to preserve any unity except that of action.

Charactor Digressions.

Coriolanus.

In Plutarch, he is almost universally disliked, "churlish, uncivil, and altogether unfit for any man's conversation"; men "could not be acquainted with him as one citizen useth to be with another in the city."

In Shakespeare he is loved and respected by his friends, almost adored by his kindred, and gives more than one indication not only of nobility, but also of a certain tenderness in his nature.

Reason for the Change. Had Shakespeare represented Coriolanus according to the historic view of him, the hero would have forfeited all claim to our sympathy or pity, and the play would have ceased to be a tragedy; the aim of tragedy being, says Aristotle, "to beget admiration, compassion or concernment."

Shakespeare has painted in bolder colours than the historian; the lights and shades are both intensified: thus the physical bravery of Coriolanus is made more conspicuous. In the play, he enters Corioli *alone*, in Plutarch, "with very few men to help him." In Plutarch, Cominius gives Coriolanus a horse, but not his *own* "noble steed, known to all the camp." In Plutarch, Coriolanus craves permission to assist an "old friend" in Corioli who was "an honest, wealthy man"; in Shakespeare, the man is neither a friend nor wealthy. Moreover, Plutarch says nothing of Coriolanus' forgetfulness of the name. Thus the poet's treatment of the incident brings into prominence at the same time his hero's kindly nature and his lofty carelessness about what

does not concern his own fame. Shakespeare has intensified Coriolanus scorn and contempt of the people. According to Plutarch, when standing for the consulship, he "showed many wounds and cuts upon his body"; in the play "no man saw 'em." Shakespeare has aggravated Coriolanus' lack of self-control and the fierce violence of his choler; in Plutarch he "did willingly offer himself to the people," to be tried "upon the accusation of aspiring to sovereign power"; he also exercised self-restraint on the occasion of his banishment, for "he only, of all other gentlemen that were angry at his fortune, did outwardly show no manner of passion, nor care at all of himself."

Reasons for these Changes. They tend to simplicity of plot and unity of action by concentrating the interest on the hero; he is made to bear in his own person all the faults of patrician Rome. His enhanced nobility and bravery increase our respect and admiration; his tenderness touches a sympathetic chord in our breasts and appeals to our gentler emotions. The repulsive part of his character being aggravated foreshows and justifies his certain doom.

The Tribunes and the People.

Shakespeare represents them as more mean, more malicious, fickle and childish than they appear in the history. He insists more upon their unreasonableness and less upon their rights or on the wrongs they have suffered. In Plutarch they do not actually give their voices one day and retract the next. What they did was to say to one another, "we must needs choose him consul," and then when the day of election was come they refused Marcius and "made two other that were suitors consuls."

Reason for the Change. By this alteration Shakespeare has made Coriolanus' behaviour, if not more excusable, at least more natural. Having aggravated the repellant features of his hero's character some change in attendant circumstances became necessary in order to account in some degree for such excess of pride and contempt.

Volumnia.

Volumnia is a much more finished portrait in Shakespeare than in Plutarch, though, with one or two exceptions, the historian has furnished suggestions for the character. There is no suggestion, however, in Plutarch for Volumnia's casuistical arguing about "honour" and "policy" in the scene in which the mother entreats the son to stoop to deceive the people.

Reason for this Change. Perhaps Shakespeare wished to show that in Volumnia's case, patriotism came before all other considerations, perhaps the incident is inserted as a kind of reflection upon Coriolanus' so-called 'honour,' or perhaps to show that women's actions are not regulated by the same laws of chivalry by which men hold themselves to be bound.

Aufidius.

The character of Aufidius is much more fully developed in the play than in the history. His nobility and importance as well as his envy and meanness are all intensified.

Reason for the Changes. A strong foil was necessary for the purpose of the drama, and consequently Shakespeare has added many original touches to the slight sketch he found in Plutarch.

SHAKESPEARE'S ADDITIONS.

The character of Menenius is almost entirely Shakespeare's own; so are all the comic scenes, those in which Menenius bandies words with tribunes or with guards, and those in which officers or servants converse with one another. Virgilia is hardly mentioned in Plutarch's narrative. Moreover, Shakespeare introduces many small details into his drama for which the historian gave him no authority. Such details, to which attention is drawn in the Supplementary Notes, give life and reality to the drama, and add a picturesqueness and force to the speeches.

PLAN OF ROME.



Rome, the city of Seven Hills, rose from a small beginning to be the most important city of the Western world. It was situated on the left bank of the Tiber, about sixteen miles from the sea.

The seven hills of Rome are the Palatine, the Quirinal, the Capitoline, the Caelian, the Esquiline, the Aventine, and the Viminal.

ELIZABETHAN ENGLISH.

On reading the works of Elizabethan authors we are apt at first sight to wonder at the many points of difference in grammar, syntax, and meaning that we observe when we compare them with the English of to-day. But, if we look into the matter closely, we shall not be surprised at what we find. The great "renascence" had just taken place—the literature of the ancient classics was being studied as it had never before been studied in England, and the zeal of the convert made itself manifest in our language. But old prejudices die hard and must be combated, and the result is—chaos. Neither party will give way, so both reign, and neither is supreme. But language is given to interpret thought, and the result is a language clear in thought, but doubtful in expression. Such must be all transitional periods, and the Elizabethan language was nothing if not transitional. Here English-Latin, there Latin-English, but always intelligible. The Englishman in a foreign country, with but a smattering of the foreign tongue, will express himself in a hybrid language, but he will make himself *clear*, though his grammar be faulty and his syntax inexact. So, too, the child,—and the new English was in its infancy. Hence we shall find that the Elizabethan English differs in many respects from the English of to-day, that it is trying to reconcile two conflicting ideas, and that "syntax," or the orderly arrangement of words into sentences, could hardly be looked for; and we need not wonder at inflectional changes, for language is a living organism, and we must expect a living thing to show some signs of change after a period of over three hundred years.

We shall in this, I think, find the *raison d'être* of the so-called "grammatical difficulties" in Shakespeare. It might be added that in those days printed books were less common than now, and that, even to-day, the *spoken language* is frequently less "grammatical" than the *written book*.

Mr. Tree, recently speaking at Oxford before the members of the Oxford Olympian Dramatic Club, said: "The merit of Shakespeare is that he preserves the strength of the English language. The charm of Shakespeare's English, the English of John Bunyan, the English of the Bible, is that it is strong and broad and virile. Its stately march had not then fallen into the mincing step of finicking gentility. . . . Your Society will do good work if it teaches people to speak with that strength which Shakespearian English demands. Just as instinct is greater than knowledge, just as humour is greater than wit, just as intelligence is greater than intellect, so, it seems to me, for the work of life, native vigour is greater than cultivated refinement."

SHAKESPEARE'S POLITICS.

Shakespeare as a politician is as much beyond classification by any of the accepted political formulæ, as Shakespeare as a poet is out of the category of eminent poets. He is, above all, unbiassed and free from prejudice. He is independent in all questions—social, political, and religious. He is the exponent of no one theory, but of all political theories. Dr. Gervinus, however, has pointed out that there are certain special sympathies (always on the side of right) which may be discerned through his plays. In the Roman plays he shows that he “esteems and appreciates all existing political forms, but was not insensible to the deterioration of all.” In *Henry V.* he has given us a living picture of his ideal king. In *Richard II.* he insists on the sacredness of property. In *Henry VIII.* he inculcates lessons against all undue exercise of power. He has sympathy for the lower classes when poor and destitute, but none for those who clamour for the equal distribution of property and communism. “No man has fought more strongly against rank and class prejudice,” but he would never annul rank, degrees of merit and distinction, all of which he regards as impulses to greatness. He is intensely practical, and his ideal king is essentially a man of action. Dr. Dowden writes: “If we discover any principle in which he had faith, it is that of the right of the kingliest nature to be king. . . . Shakespeare’s representation of the people is by no means harsh or ungenial. He does not discover in them heroic virtues; he does not think that a crowd of citizens is invariably very wise, patient, or temperate; and he has a certain aversion, quite under control, however, to the sweaty caps and grimy hands of men of occupation . . . their feelings are generally right, but their view of facts is perverted by interests, by passions, by stupidity.”

The political question in “*Coriolanus*.”

It is an evidence of the wonderful impartiality and philosophic disregard of political theories of Shakespeare that political partisans of opposite parties should have seized upon this play and proved from it, to their own satisfaction, that Shakespeare’s sympathies were on the one hand all that is most conservative, on the other, democratic to the last degree. We do not ourselves think that the poet’s political views can be determined from his plays, but, for the benefit of those whose inclination leads them to make the attempt, we give below a summary of the principal views which have been held by the partisans of the one side or the other.

From a conservative point of view.

In *Coriolanus*, says one writer, Shakespeare has depicted “the senseless inconsistency, unfeeling insolence, and selfish malignity of the Roman multitude”; the insurrection of the people is “an insolent and overbearing interference with the privileges of the patricians,” whilst the poet has fixed on “*Coriolanus*’ hostile resistance of the encroachment, the stamp of sound political wisdom.” Dr. Johnson regarded the play as an amusing exhibition of “plebeian malignity and tribunitian insolence.” Ulrici considers that *Coriolanus*’ “foremost wish, on all times and occasions, is the good of his country,” and that the common mass “are here depicted mean and vulgar in the highest

degree." "From his manner of painting the populace, not only in *Coriolanus*, but also in *Julius Cæsar* and in *Henry the Sixth*, we see at once that he had discerned the inherent rottenness and ruinous nature of popular rule." Schlegel points out that Shakespeare (like Menenius) always makes merry when he treats of mobs, and that he gives prominence only to what is foolish and extreme in them. Hazlitt, writing of our play, says that Shakespeare "himself seems to have had a leaning to the arbitrary side of the question, perhaps from some feeling of contempt for his own origin, and to have spared no occasion of baiting the rabble." He considers that the poet has dwelt less on the faults of the aristocrats, and that while we feel admiration for the hero's prowess, we have nothing but contempt for the people's pusillanimity, tame submission to authority, and fickleness. "The whole dramatic moral of *Coriolanus* is that those who have little shall have less, and that those who have much shall take all that others have left." Such are some of the statements of those who consider that Shakespeare's sympathies were all on the side of aristocracy and power. We will now give the sentiments of those who regard the play altogether from an opposite point of view.

From the democratic point of view—Shakespeare a reformer.

Those who claim that Shakespeare's sympathies were with the people lay stress upon the fact that in his presentation of them there is very much that is good,

"Would men observingly distil it out."

Thus the plebeians have the merit of recognising the good qualities of *Coriolanus*; "the zeal to admire and applaud the conqueror is universal." They are not *all* cowardly or foolish; for when the general calls for volunteers, all shout and follow *Coriolanus* to his great joy and admiration. They behave exceedingly well at *Coriolanus'* election; they are of forgiving nature and hate ingratitude: the Second Citizen is "a prudent and kindly-hearted Roman." Their leaders, the tribunes, we are told, "are fighting the battle of their class with prudence, intelligence and skill, against the stupidity and oppression of the upper class." "They (*i.e.* the tribunes) use no wild words. They speak throughout with quietude and resolution, as men who care for the cause of their fellow-citizens more than for themselves." We may fairly conclude that Shakespeare did not despise the cause of the people or its leaders, when we find that the leaders are represented throughout as men who have kept their heads; cool, temperate, prudent, but resolute to attain their end; and using steadily and ruthlessly the best means for this end." On the other hand, "no one can help seeing that Shakespeare did not love *Coriolanus*, nor approve his conduct." "He is the blustering assertor of the rights and claims of the aristocracy, without foresight, intelligence, temperance, humanity or knowledge." "Politically considered," and from this point of view, "the play is the artistic record of the victory of a people, unrighteously oppressed, over their oppressor, who is the exaggerated incarnation of the temper of his class." Finally, as Stopford Brooke writes, "we are made to feel, moving like a spirit through the play, the sympathy of Shakespeare with the struggle of the people" who "sings, misery and unjust treatment are pointed out" "the" "ss."

ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of merely committing to memory the opinions of others. Young students of Shakespeare are particularly warned against expressing opinions which they are unable to illustrate by quotation from the play.

1. In judging the character of any of the *dramatis personæ*, take into account all that is said of him in the play. Weigh carefully what is said of the various characters of the play both by their friends and by their enemies. The character of Coriolanus must not be estimated solely by what his patrician friend Menenius says of him, neither must we take the tribunes as our only authorities.
2. In interpreting a person's character by what he himself says, note attentively the circumstances under which his speeches are made. Aufidius would appear to be a very noble and magnanimous person judged only by the speech he makes when Coriolanus in misfortune throws himself upon his mercy.
3. Do not interpret character by single incidents. Many details must be collected and looked at in the light of the general view. The first appearance of a person upon the scene very often affords an important clue to his whole character; but the impression gained by that first appearance requires confirmation and often modification by his behaviour upon subsequent occasions. We cannot pretend to know all the character of Coriolanus until in the last Act he has clearly revealed to us that there is a tender as well as a stern side to his nature.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest and effectiveness of his characterisation by contrast or by duplication. Thus Aufidius is a foil to Coriolanus, Virgilia to Valeria. In Menenius we see at the same time many points of resemblance as well as of contrast to the hero.
5. Watch the development of character as time progresses. Try to gain an insight into the inward mechanism of the characters. In doing so, particularly in this play, the laws of heredity may not be disregarded. We shall understand the hero best by learning first the character of his mother and the nature of his training. The picture of the boy Marcius tearing to pieces a gilded butterfly helps us to the understanding of his father's moods.
6. Finally, read over very carefully, and be guided by these cautions and hints of Coleridge: "If you take only what the friends of the character say you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and, perhaps, your impression will be right; and you may know whether you have in fact discovered the poet's idea, by *all the speeches receiving light from it, and attesting its reality by reflecting it.*"

"It is in what I call portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret; it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE.

THE CHARACTERS OF THE PLAY.

VOLUMNIA.

Coriolanus is the hero of the play: he is, indeed, almost the play itself. But since the "son is the mother in a man," we must know the mother before we can fully understand the character of the son. Therefore we have placed Volumnia first among our character sketches. As the mother and son are presented to us in the play, however, each character throws light upon the other so that the one can hardly be studied without the other. A mother's influence far outweighs all others in the early steps of the formation of a boy's character, and when the mother is a widow and the boy an only son, her influence upon the future man is almost incalculable.

A typical Roman matron.

Volumnia, "the life of Rome," typifies all that was best and noblest in the Roman matron during the heroic period of Rome's history. She is a woman of the kind to which a nation owes more than to its armies, who, possessing lofty ideas of patriotism, a towering spirit and perennial flow of energy, will, if she beget a family, create heroes. She is grand rather than lovable, admirable more than attractive, and would, by the greatness of her thoughts and the vehemence of her language, overwhelm and almost cow the ordinary man. In the third scene of the first Act she is finely placed in contrast with Virgilia, her son's sweet and gentle wife. The simple domestic life of the Roman family is excellently portrayed, and we cannot but feel conscious, amid the quiet peacefulness of the home, how a woman of the stamp of Volumnia must have exercised a vast and far-reaching influence. She impresses us with the almost appalling grandeur of her patriotic mind when we hear her declare:

*"Had I a dozen sons, each in my love alike, and none less
dear than thine and my good Marcius, I had rather had eleven
die nobly for their country than one voluptuously surfeit out of
action."* (I. iii. 25.)

Do we not almost shudder to hear her speak feelingly of her son plucking Aufidius down by the hair, wiping his bloody brow, beating his enemy's head below his knee and treading on his neck? It is certain she knows not what fear is. When Virgilia prays that her husband's blood may not be shed, she cries:

*"Away, you fool! it more becomes a man
Than gilt his trophy";* (I. iii. 43.)

and to her son she says, in another scene:

*"I mock at death
With as big heart as thou."* (III. ii. 127.)

Mothers who think thus and who speak thus are not likely to redden for their country common sons. Nor is a country likely to fall into decay or suffer from its excess of wealth and luxury so long as its women show such spirit as this.

Her education of her son.

The mother handed down to her son her own lofty spirit, her indomitable will, her courage and her patrician pride. Let us examine for a moment the methods she adopted to strengthen and confirm these qualities in her offspring, and to build up a character that should be a credit to herself and to her country. In training her son she kept her aim ever firmly fixed in her mind. He was to be great and greatly to serve Rome; he must win renown for Rome and for himself. "When he was but tender-bodied," and the only son of her womb, at an age when other mothers would not "for a day of king's entreaties" allow their sons to be for an hour from their sight, she "was pleased to let him seek danger where he was like to find fame." She sent him "to a cruel war" whence "he returned, his brows bound with oak." She, though "fond of no second brood," "cluck'd him to the wars, and safely home, loaden with honours." Her praises made him first a soldier, her example, her martial spirit and her precepts strengthened his character and raised him high above his fellows. We are told what sort of maxims she used to instil into his boy's mind. She was wont to say:

*"Extremity was the trier of spirits;
That common chances common men could bear;
That, when the sea was calm, all boats alike
Show'd mastership in floating."*

(IV. i. 4.)

But first she taught him obedience to herself, knowing that without obedience in youth, no useful lesson can be learned; he gave her "the duty which to a mother's part belongs," and it was well for Rome that this lesson was early added to those others from which he learnt only to exercise his will and to follow the promptings of his own proud nature. She fired him with a love of fame, directed his ambition and willed that his should be the greatest name in Rome, and that through him the glory of Rome should spread. She lived to see her aspirations almost realised:

*"I have lived
To see inherited my very wishes,
And the buildings of my fancy: only there
Is one thing wanting, which I doubt not but
Our Rome will cast upon thee."*

(II. i. 217.)

Such were the lessons she taught her son, but there were others she did not inculcate; these were the lessons of self-denial, self-control, command over his passionate nature. Like his own son he resented from his earliest youth the thwartings of his disposition, and his mother's training tended rather to encourage than to repress this dangerous form of self-indulgence.

Wherein she differs from her son.

Volumnia has a man's courage and a man's hunger for fame and glory in war, but she has withal a woman's power of self-sacrifice.

Moreover she could, in all the ordinary circumstances of life, control her feelings, whereas her son never made any attempt to control his :

"I have a heart as little apt as yours,
But yet a brain, that leads my use of anger
To better vantage."*

(III. ii. 29.)

Once or twice in the play she does lose her self-control for a time, and we are enabled to see whence Coriolanus obtained his choleric disposition. After the sentence of banishment has been passed on her son, when she finds that "the buildings of her fancy" have been but dreams, her anger amounts almost to madness, and she unloads her heart in curses.

BRU. : *Here comes his mother,*

SIC. : *Let's not meet her.*

BRU. : *Why?*

SIC. : *They say she's mad,*

BRU. : *They have ta'en note of us : keep on your way.*

VOL. : *O, ye're well met. The hoarded plague o' the gods
Requite your love !"*

(IV. ii. 8.)

But this was a passing mood, the bursting forth of pent-up passion after the time for prudence had gone by. Unlike her son, she could be politic, and could place a curb upon her emotions when policy required self-restraint. Unlike him, again, she could "dissemble" with her nature where her fortunes and her friends at stake required she should do so. Looking always at the end in view she could act in opposition to her instinct when policy guided her ; she could even reconcile "honour" and "policy" and, when need arose, speak words "of no allowance to her bosom's truth." This defect in her character is of Shakespeare's own creation ; for this he borrowed no hint from Plutarch. Can it be that he thought thereby to add a feminine trait to an essentially manlike character, and that he did so in order the better "to hold, as 'twere, the mirror up to nature" ?

But if she was less consistent than her son in the matter of strict regard for truth, her patriotism was, at all events, far more genuine than his. She loved Rome more than she loved her son, and that is saying much. His so-called patriotism was selfish and unsocial, hers was self-sacrificing and comprehensive ; his turned to treason at a slight provocation, hers was proof against the strongest provocation to turn against her country.

Her whole-hearted patriotism.

The whole of the play, and particularly the catastrophe, affords illustration of her unselfish devotion to her country's cause. We need only quote one passage indicating her firm determination to serve her countrymen at whatever cost to herself :

* Another reading has : "I have a heart of mettle apt as yours,"

*"For myself, son,
I purpose not to wait on fortune, till
These wars determine: if I cannot persuade thee
Rather to show a noble grace to both parts,
Than seek the end of one, thou shalt no sooner
March to assault thy country, than to tread—
Trust to it, thou shalt not—on thy mother's womb,
That brought thee to this world."* (V. iii. 118.)

She brings to bear all the force of a powerful will and rich imagination in the compassing of her end, and finally abjures her motherhood if he will not yield to her entreaties and be again, as once he was, at one in heart and soul with her:

*"Come, let us go.
This fellow had a Volscian to his mother."* (V. iii. 177.)

She wins the victory for her country. Coriolanus returns to his obedience, and Rome is saved; and Volumnia would have it so, notwithstanding Rome's safety cost her son his life, for had she not said that she would rather have eleven sons die nobly for their country than that one of them should live unworthy of it?

Her natural affection.

Although the maternal instinct in Volumnia was subordinated to her love for her country, her "dear nurse," yet it must not be thought that natural affection was weak in her. It was held in reserve, not dissipated, and consequently was all the more precious to the recipient. That mother and son did unbend on occasion, and that tender feelings were not altogether repressed is evident from many passages in the play. She addresses him as "sweet son," "my gentle Marcius, worthy Caius," "my warrior." To him she is not only "the most noble mother of the world," but also "good mother," "my dearest mother," and it is known throughout Rome that "he loved his mother dearly." Nevertheless, when all is said, we cannot regard her as a tender or a sympathetic woman. She wept when he was banished, but her tears were tears of anger and disappointment, not "such as angels weep," and on laying down the play we are left with the impression that she was acting and speaking most in accordance with her nature when she said to her daughter-in-law on one occasion:

*"Leave this faint puling, and lament as I do,
In anger, Juno-like";* (IV. ii. 52.)

and on another:

*"Daughter, speak you:
He cares not for your weeping."* (V. iii. 155.)

"When the spirit of the mother and the son are brought into immediate collision, he yields before her: the warrior who stemmed alone the whole city of Corioli, who was ready to face 'the steep Tarpeian death, or at wild horses' heels—vagal and exile—flaying,' rather than abate one jot of his proud will—shrinks at her rebuke. The haughty, fiery, overbearing temperament of Coriolanus is drawn in such forcible and striking colours, that nothing can more impress us with the real grandeur and power of Volumnia's character than his boundless submission to her will—his more than filial tenderness and respect."—MRS. JAMESON,

"What a story does the life of this mother and this son, with their reciprocal action and influence, as set forth in the play, tell us of the old Roman domestic system, and of the religious awe of motherhood which formed so large and powerful an element in the social constitution of that wonderful people! What a comment, too, does all this, taken together with the history of that nation, read upon the Divine precept, 'Honour thy father and thy mother, that thy days may be long in the land which the Lord thy God giveth thee!' For reverence of children to their parents is the principle that binds together successive generations in one continuous life."—Hudson.

"There are few whose breasts do not reverberate the exultation of Volumnia at hearing the trumpets of her victorious home-returning son, Coriolanus. It is a complete abstraction of the aristocracy of war; and terribly grand is that bloody pæan. We lose the idea of a *woman* in the speech, and are absorbed in that pagan personification of contest and carnage. From the Roman matron she rises into an incarnation of the goddess Bellona:

Hark! the trumpets,
These are the ushers of Marcius: before him
He carries noise, and behind him he leaves tears:
Death, that dark spirit, in's nery arm doth lie;
Which, being advanc'd, declines, and then men die."

COWDEN CLARKE.

CORIOLANUS.

Most persons, owing to the inherent weakness of their own character, are prone to admire strength, and what appears to be force of character in others. This tendency we often carry so far that we are apt to mistake violence for strength of character, and to give our admiration to any person who, at a crisis, will take decisive measures, when, if we stayed to weigh motives, or consider the probable effect of the actions, we should be unable to withhold our censure. This is a danger into which we may easily fall in our reading of the character of Coriolanus.

In attempting to arrive at a just estimate of the character of the hero the student is recommended to bear constantly in mind that he is represented in the play in three distinct relations:

- (1) *In relation to his mother and his kindred*, exhibiting obedience, nobility, and tenderness.
- (2) *In relation to Rome and the patricians*, showing what *he* understood by patriotism, what *we* understand by egoism followed by treason.
- (3) *In relation to the common people*, exhibiting nothing but class prejudice, pride, and arrogance.

Limitations of space will only allow of so much quotation from the play as is absolutely necessary to illustrate various phases of his character. Most of our statements admit of further illustration by means of quotation from the play, which the student should supply for himself.

His education.

Coriolanus owed all his virtues, and many of his faults, in the first place, to his mother. His valiantness was hers, he "sucked it from her"; his pride also was inherited from her, notwithstanding that she denies the fact; his temper is just such as we might expect to be

inherited from one who could make anger her meat and so doing, "starve with feeding." She herself says, "There's no man in the world more bound to's mother"; she first instilled into him his contempt for the people, whom she was wont to call "woollen vassals"; she educated him to think that man's honour was "no better than picture-like to hang by the wall, if renown made it not stir"; she also gave him his high ideals of duty, set him upon a pinnacle and taught him by her praises to regard himself as a thing apart, and "to imitate the graces of the gods." Such an education, though it may lead to strength of character and to valiantness, cannot fail also to foster selfishness, which will become all the more absorbing in proportion as the object of it is, by natural gifts, more widely separated from his fellow-countrymen.

His bravery.

In this respect he is almost superhuman. He considered valour to be the chiefest virtue, and if it were so, it is true he could not "in the world be singly counterpoised." Cominius is usually a man of moderation in his speech, and though he rises to a lofty pitch of eloquence in his eulogy of Coriolanus in Act II. Sc. III., yet we feel that he hardly exaggerates the physical prowess of the hero. In the war against the Volsces, Coriolanus is happy only when actively engaged in fighting: he must be in motion all the time, and in one direction only, his face towards the foe. He wishes to be in all parts at once, and is dissatisfied if he must miss one morsel of the great feast of war.

*"Now, Mars, I prithee, make us quick at work,
That we with smoking swords may march from hence,
To help our fielded friends!"* (I. iv. 10.)

When he doth "appear as he were flay'd," he feels no wounds; he loves the smell of war and the colour of blood, and he thinks it sin to doubt that others love the same painting. He carries all before him, and when his enemies show insufficient respect for his name or his person he "sweats with wrath." He is always in the fore-front of the battle; he entered Corioli alone, and then, like a wolf among the lambs, he "made what work he pleased."

*"O noble fellow!
Who sensibly outdares his senseless sword,
And, when it bows, stands up,"* (I. iv. 52-4.)

exclaims Titus Lartius, himself a "true-bred" Roman soldier, and he continues his description of the hero:

*"Thou wast a soldier
Even to Cato's wish, not fierce and terrible
Only in strokes; but with thy grim looks and
The thunder-like percussion of thy sounds,
Thou madest thine enemies shake, as if the world
Were feverish and did tremble."* (I. iv. 56-61.)

We need not multiply instances of his valour, which is acknowledged no less by his enemies than by his friends. Aufidius finds him bolder than the devil, though not so subtle; the Roman citizens confess he has been a scourge to Rome's enemies; even the tribunes acknowledge that he hath "well in his person wrought," and the servants of Aufidius speak openly of his superiority to their master.

As a leader.

As a leader there is a "witchcraft" in him, but it is the witchcraft of personal courage and example, not of the brain or of generalship. It is doubtful if he could ever have attained to high success as a general, for he would never have been able sufficiently to forget himself for the sake of his cause. He fought from sheer love of fighting, "content to spend the time to end it." He was admired and feared, but being altogether without tact he was envied also. He would not trouble to understand human nature and make use of the weaknesses of mankind enough to become a successful commander. An Achilles rather than a Julius Cæsar or a Napoleon, he was no tactician, and, moreover, he was too ready to condemn in his soldiers all inclination to plunder, a natural instinct in the unpaid, ill-fed Roman soldiery. Cominius, who promised rewards at opportune moments, and who could "retire to win his purpose," was the better general, whilst Coriolanus, though he fought "dragon-like," was best, as the tribune said, in "a place below the first."

His pride and arrogance.

Pride is the most prominent of Coriolanus' characteristics. It is patent to every observer, to the First Citizen who could be content to give him credit for his services, "but that he pays himself with being proud," to the tribune who wonders "his insolence can brook to be commanded under Cominius," to Menenius who considers his pride justified by his merit, to the Roman officer who regards him as a brave fellow but "vengeance proud," to his mother Volumnia, who whilst sympathising with him, yet censures him for his pride and "shames him" with her knee, and to Aufidius who makes capital out of it. His aim and continual endeavour was to make himself in reality that which he appeared to superficial observers to be, "the rock, the oak not to be wind-shaken," to stand, as he himself says:

*"As if a man were author of himself
And knew no other kin."*

(V. iii. 35.)

Brutus sums up his character calmly, and from his point of view, not unjustly:

*"Caius Marcius was
A worthy officer i' the war, but insolent,
O'ercome with pride, ambitious past all thinking,
Self-loving."*

(IV. vi. 29.)

Menenius tells us that

*"He would not flatter Neptune for his trident,
Or Jove for 's power to thunder,"*

(III. 1. 256.)

and in so saying he probably speaks the truth, but the reason he assigns is not the true one. He would not stoop to flatter, because he would think these attributes should be his by right of his own worthiness. He would not flatter Neptune or Jove for the same reason that he gives for not flattering the people, viz.

*"Better it is to die, better to starve,
Than crave the hire which first we do deserve."* (II. iii. 122.)

We shall see when we consider him in his relation to the people how his haughty arrogance was the first cause of his downfall. "You speak of the people," says Brutus,

*"As if you were a god to punish, not
A man of their infirmity."* (III. i. 81.)

The crowning piece of arrogance is seen when he makes his final speech to the tribunes and people previous to going into exile, when he assumes that the loss felt by Rome will be greater than the loss of Rome will be to him:

*"You common cry of curs! whose breath I hate
As reek o' the rotten fens, whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air, I banish you."* (III. iii. 120.)

His passionate nature.

Closely connected with his pride is his violence. "Violence and weakness, the sister of violence, are his tyrants. Pride is their root, but it is not the pride of a great or a strong man in whom pride is the master of the passions. The pride of Coriolanus is but the servant or the slavish comrade of his choler. A single word like 'traitor' drives him beyond all bounds, and the reticence of a stately pride is lost."*

"Being moved, he will not spare to gird the gods," (I. i. 261.)

and to rouse him to a state of uncontrollable passion is

*"as easy
As to set dogs on sheep."* (II. i. 275.)

This choleric disposition Menenius vainly set himself to correct, whilst the tribunes, with more success, apply themselves to make use of it to work his ruin. "Being once chafed," says Brutus,

*"he cannot
Be rein'd again to temperance; then he speaks
What's in his heart, and that is there which looks
With us to break his neck."* (III. iii. 27.)

The two occasions on which he gave freest rein to his passionate nature were those that led immediately to his exile at the hands of the tribunes on the one hand, and to his death at the hands of Aufidius and his fellow-conspirators on the other.

His apparent modesty.

Pride assumes many phases, and one of these is an affectation of modesty. Coriolanus decries his own acts and protests when he is praised:

*"Pray now, no more : my mother,
Who has a charter to extol her blood,
When she does praise me, grieves me."* (I. ix. 13.)

There is no humility in his modesty. He is only too conscious of his own worth, and too full of the sense of his own importance; his apparent modesty appears to result from a desire for greater distinction; he would make it "a candle to his merit." His self-depreciation is rather an indication of excessive pride and of that "arrogance which thinks itself superior to all praise," than of the true greatness which shuns publicity. Many instances may be found in the play of this feigned dislike of hearing his "nothings monstered." When Cominius proclaims his deeds of valour he exclaims:

*"For that I have not washed
My nose that bled, or foil'd some debile wretch,—
Which, without note, here's many else have done,—
You show me forth
In acclamations hyperbolical;
As if I loved my little should be dieted
In praises sauced with lies."* (I. ix. 47.)

Again, in the Senate house, he says:

*"I had rather have my wounds to heal again,
Than hear say how I got them";* (II. ii. 73.)

but it is not benevolent that he would be unwilling that others should hear his deeds recounted. Menerius was the "book of his good acts," and acknowledges having even exaggerated in praise of him, yet we do not find that he was less esteemed by Coriolanus on that account.

His noble and generous instincts.

The love of material possessions does not necessarily go hand in hand with selfishness. Coriolanus' nature was essentially selfish, yet his worst enemies were compelled to admit that he was not avaricious. His services at Corioli merited a special reward, yet he refused to accept more than an equal share with the rest:

*"I thank you, general;
But cannot make my heart consent to take
A bribe to pay my sword : I do refuse it;
And stand upon my common part with those
That have beheld the doing"* (I. ix. 36.)

As a son, a husband and a friend, he is dutiful, loving and kind, as we shall see when we come to consider him in relation to his family. As an enemy he was honourable and chivalrous, a contrast therein to his deadly foe, Aufidius; he coveted honour, but not tyrannical power. Yet his kindness and generosity were instinctive and

impulsive rather than the result of training or due to settled habits. He can crave a favour for a poor man taken prisoner, and feels gratitude for the kindness he has received, but he has not acquired the habit of thinking of others, and consequently it is quite characteristic of him that he should forget the name of the man whom he wished to benefit.

His attitude towards the common people.

In relation to the common people Coriolanus appears as a type of the haughty, irresponsible aristocrat. His language towards them shows that he holds them in the profoundest contempt, which he is at no pains to conceal, just as though they belonged, not to humanity, but to some altogether different order of creation. To him they are "dissentious rogues,"

*"That, rubbing the poor itch of your opinion,
Make yourselves scabs."*

(I. i. 170.)

They are hares, geese, fragments, musty superfluity, rats, your herd, the beast with many heads, the mutable rank-scented many, beggars, a common cry of curs whose breath he hates, by whom it is better to be hated than loved, amongst whom, if he were allowed, he would "make a quarry"

*"With thousands of these quartered slaves, as high
As I could pick my lance."*

(I. i. 204.)

And yet this despised race has done nothing to justify such an excess of contempt. If they were ignorant, he was prejudiced; if they were fickle, he was even more changeable himself, and that, too, without the excuse of ignorance; if they were vain, he was proud and arrogant. They allow him his good points, they appreciate his valour and acknowledge his services to the country; they can even forget his defects until he himself brings them back forcibly before their minds. He, on the other hand, sees in them nothing but defects; he cannot name them without railing at them or speaking of them with the utmost loathing; they, to him, are measles, boils, and plagues which must be eradicated, stamped out. In the heat of battle he remembers the tribunes and the people's demands.

*"He did inform the truth; but for our gentlemen,
The common file—a plague! tribunes for them!—
The mouse ne'er shunn'd the cat as they did budge
From rascals worse than they."*

(I. vi. 42.)

Whence, then, arises this unreasonable contempt and hatred? and whither does it lead? It was inherited from his mother, developed by her training and matured by pride of caste and the circumstances under which he lived and won renown. It was his mother who first taught him to regard the plebeians as

*"things created
To buy and sell with groats; to show bare heads
In congregations, to yawn, be still and wonder,
When one but of my ordinance stood up
To speak of peace or war."*

(III. ii. 9.)

Such pride as that of Coriolanus must either carry everything before it or meet with disaster, from which no recovery is possible. He pitted himself against the people, regardless of the fact that they had been newly invested with a power almost supreme, and the result was his banishment and subsequent death. Pride and passion ruined him but left the commonwealth standing :

"And so would do, were he more angry at it." (IV. vi. 15.)

As a politician.

Living at a period before politics was a science, he was yet able to foresee the effects of political movements with clearer insight than was permitted to his fellow patricians. He prophesies the supremacy of the tribunes and the citizen party, and future years saw the accomplishment of his predictions. Confusion, he says, will first arise (III. i. 110), and then the "rabble" will learn the full extent of their power,

*"which will in time break ope
The locks o' the senate, and bring in the crows
To peck the eagles."* (III. i. 137.)

He sees the dangers, but when he speaks of remedies he is too "absolute"; he cannot temporise, and has no notion of diverting the popular current into useful channels; his suggested remedies are altogether too uncompromising, to "pluck out the multitudinous tongue," to "throw their power i' the dust," and even, as the tribunes insinuate, deprive the people of their liberties, "depopulate the city, and be every man himself."

Coriolanus in relation to Rome and the patricians.

Coriolanus was an aristocrat of the aristocrats, and bore in his own person all the virtues and all the faults of the patricians carried to excess. He was loved by Menenius, with whom he was on terms of close intimacy, almost worshipped by Titus Lartius, who, being a soldier like himself, had eyes only for his soldierly qualities, esteemed and deferred to by Cominius, who dare "never deny his asking," and to whom he was the "flower of warriors"; the nobles bended to him "as to Jove's statue," and the Senators with one accord wish him "all joy and honour," take his part in the fray against the citizens, and do their utmost to mend what he has marred. And after his exile

*"the nobles receive so to heart the banishment of that worthy
Coriolanus, that they are in a ripe aptness to take all power
from the people, and to pluck from them their tribunes for
ever."* (IV. iii. 22.)

What return, then, does Coriolanus make to them for all this favour and support? He is courteous and friendly towards them, jealous of their honour, and punctual in the performance of his official duties towards them, but he is much too full of himself and what is due to himself to feel any gratitude towards them or to bend his proud nature to advantage them. He even accuses them of ingratitude towards himself (IV. v. 80-3).

His so-called patriotism.

Coriolanus was a patriot according to his lights, but patriotism for him meant, in the first place, duty to himself and to his family; and in the second, duty to the patricians; in other words, his own aggrandisement. He speaks finely enough on the battle-field, in the language he had learnt in his youth from his mother:

*"If any think brave death outweighs bad life,
And that his country's dearer than himself."* (I. vi. 71.)

He desired, no doubt, the glory and military success of his country, but only so long as his own renown might advance with that of Rome. We have an early indication of what his patriotism was worth, when he says, speaking of Aufidius:

*"Were half to half the world by the ears and he
Upon my party, I'd revoll, to make
Only my wars with him."* (I. i. 238.)

Romans who are not also patricians are to him barbarians, "though in Rome littered," and merely from hatred of these he is ready to sacrifice his country.

*"Despising
For you, the city, thus I turn my back.
There is a world elsewhere."* (III. iii. 133.)

He would not move a finger to train, educate or elevate this great majority whom he so despised, nor would he depart in the smallest degree from his selfish policy however much he might thereby have benefited Rome. This is not patriotism. No true patriot could, under any circumstances, declare:

*"My birth-place hate I, and my love's upon
This enemy town."* (IV. iv. 23.)

Still less could one who had ever loved his country so let revenge get the better of him that he would promise:

*"I will fight
Against my canker'd country with the spleen
Of all the under fiends."* (IV. v. 95.)

Well might his mother say that if he persevered in his traitorous course his name would be "to the ensuing age, abhorred," and its repetition "dogged with curses."

Coriolanus in relation to his mother and family.

The character of Coriolanus would be harsh and almost monstrous but for the one softening touch in it, his natural affection. We have already seen how much the mother's influence counted for in the moulding of the man, and we can imagine the sort of training he had received from her, when she used to load him

*"With precepts that would make invincible
The heart that conn'd them."* (IV. i. 10.)

These precepts did, indeed, render him invincible to all except her from whom he received them, but his love and respect for his mother remained with him to the last. His best feelings are stirred by her,

and she is present in his thoughts on all the great occasions of his life. After the consulship has been denied him owing to his own supercilious arrogance, his first calm reflection is:

*"I muse my mother
Does not approve me further."* (III. ii. 7.)

She alone can turn him from the purely selfish gratification of his anger and stubborn pride, and sends him back to endeavour to recover his lost ground with the people. But unfortunately for him she did not accompany him, and he was unable in a moment to change the pampered disposition of a life-time. His love for his mother, wife, and child was as strong and as firmly rooted as his pride. On parting from them to go into exile he bears himself nobly, encourages them and tenderly soothes their griefs,

*"Come, my sweet wife, my dearest mother, and
My friends of noble touch, when I am forth,
Bid me farewell, and smile."* (IV. i. 48.)

He could resist all other influences in the pursuit of his unpatriotic, unmanly revenge, but in spite of all his efforts he melted at the sight of his wife's loving looks, his mother's supplication and the "aspect of intercession" of his young boy.

He is greatest when he appears weakest, because then he shows that he is human as well as brave and strong. We know that he has been yearning for a wife's kiss, and that his mother and son have been constantly in his thoughts. We can imagine his loneliness and wretchedness during the period of his exile, and our sympathy goes out to him. What he has suffered and what a reaction he passes through is beautifully indicated in the lines:

*"Not of a woman's tenderness to be,
Requires nor child nor woman's face to see."* (V. iii. 129.)

His mother and wife prevailed with him, when

*"all the swords
In Italy, and her confederate arms,
Could not have made this peace,"* (V. iii. 207.)

and from duty and natural affection and the old habit of obedience which he had learnt from Volumnia as a boy he yields at last to her prayers, conscious though he was that to yield might mean his death.

"Next to his military virtues we will examine his political qualities. That a man of his disposition and education must be an aristocrat on principle, if not so by birth, is very evident. He dislikes the representation of the people by the tribunate, he opposes every innovation which interferes with the sole rule of the senate, he is jealous against any concession as a proof of weakness, and as a wanton encouragement of rebellion; he is convinced that where two powers rule together, unless one has the upper hand, confusion will introduce discord between them, and one will overturn the other. But with these strict aristocratic principles he would have ruled like a wise statesman, if regard had been had to his nature and he had been left in peace. The poet has endowed him with that knowledge of state affairs, and those high political views, which seem peculiar to aristocratic bodies, in addition to the blamelessness of his private character. He possesses the first quality of a statesman, disinterestedness. . . . He is, moreover, free from all petty and punishable ambition. Dictatory as he is, he would never aim at tyrannical power; the

scandal-loving tribunes themselves could not hope to have such a report of him as this believed. As he would not descend from the aristocratic sphere, so neither would he step beyond it. . . . He utters in the calmest manner the excellent maxim, adverse to the petty principles of conservatism :

"What custom wills, in all things should we do't,
The dust of antique time would lie unswept,
And mountainous error be too highly heaped
For truth to over-peer."

With such principles Coriolanus would have been a distinguished statesman, if he had employed the charm of his superiority, to lead the people gently to goodness." GERVINUS.

"The pride of Coriolanus is, however, not that which comes from self-surrender to and union with some power, or person, or principle higher than oneself. It is two-fold, a passionate self-esteem which is essentially egoistic; and secondly, a passionate prejudice of class. His nature is the reverse of cold or selfish; his sympathies are deep, warm and generous; but a line, hard and fast, has been drawn for him by the aristocratic tradition, and it is only within that line that he permits his sympathies to play."—DOWDEN.

"What ruins Coriolanus? Pride in himself and for himself alone, and the furious choler which, never controlled, breaks out when his pride is injured. He has never from a boy curbed his violent nature, and his mother has encouraged it. He is its victim now."—STOFFORD BROOKE.

"In the legend of Coriolanus the hero's character stands out as a special impersonation of the two great ideas of martial courage and prowess, and of filial piety and submission. From this point it draws deep into the general system of Roman morals and manners. Reverence for parents, the religion of home, the sacredness of the domestic enclosure, worship of the household gods, whatever shee' consecration on the family, and surrounded it with the angels of piety and awe—these were the corner-stone of the old Roman discipline, the palladium of the national strength and virtue. To fight bravely, to suffer heroically, for their country, were the outposts of manhood, the outside and public parts of manly honour; while its heart and centre stood in having something at home worth fighting and suffering for: of this something motherhood was the soul; and their best thoughts drew to the point of being "more brave for this, that they had much to love."—HUDSON.

VIRGILIA.

A contrast to Volumnia.

Virgilia possesses all the qualities which her mother-in-law seems to lack. She is sweet and tender and feminine, of retiring disposition and a "manifest house-keeper." She dreads the sight of blood and, unlike Volumnia, cares more for the safety than for the glory of Coriolanus.

"Heavens bless my lord from fell Aufidius!" (I. iii. 49.)

is all her response to Volumnia's vivid picture of Hector's forehead spitting forth blood at Grecian swords. She is silent and depressed while the elder woman exults, tearful when Volumnia "laments in anger Juno-like," sorrowful when the other is inclined to mirth. When, on the return of Coriolanus from the wars, Menenius asks: "Is he not wounded? he was wont to come home wounded," she exclaims "O, no, no, no," whilst Volumnia thanks the gods that he is wounded. When Coriolanus appears and greets his mother first, Virgilia with tears of joy and welcome in her eyes stands patiently aside until Volumnia calls attention to her, and the husband greets

his wife with the words :

*" My gracious silence, hail !
Would'st thou have laugh'd had I come coffin'd home
That weep'st to see me triumph ! Ah, my dear,
Such eyes the widows in Corioli wear,
And mothers that lack sons."*

(II. i. 195.)

Still she utters no word. The only words she speaks during the scene in which Coriolanus bids farewell before going into exile are contained in the piteous exclamation :

" O heavens ! O heavens ! "

(IV. i. 12.)

Her husband somewhat impatiently checks her and she says no more.

The part she plays.

For all her gentleness and quietness she possesses a certain steadfastness of purpose from which she cannot be shaken. When Volumnia and Valeria endeavour to take her away from her "stitchery," she adheres to her determination not to step over the threshold till her lord return from the wars with a quiet persistence that is proof against every argument and persuasion. In the scene in which Coriolanus is prevailed upon to forego his revenge and break his vow, Virgilia scarcely speaks at all, yet the part she plays is hardly less important than Volumnia's in-bringing about the change in the hero's position. Her "curt'sy" and

*" those doves' eyes
Which can make gods forsworn,"*

(V. iii. 27.)

make Coriolanus melt and feel that he is "not of stronger earth than others." Fifteen words are all she speaks, and these are of no importance in themselves when Coriolanus' purpose is so far blunted that he prays her to omit the request which he knows must come.

*" Like a dull actor now,
I have forgot my part, and I am out,
Even to a full disgrace. Best of my flesh,
Forgive my tyranny ; but do not say,
For that, 'Forgive our Romans.' O, a kiss
Long as my exile, sweet as my revenge !
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear ; and my true lip
Hath virgin'd it e'er since."*

(V. iii. 40.)

We can see from these lines something of the nature of the influence the gentle wife possessed over her stern and headstrong husband. Another sixteen words and the holding forth of their son before the hero's eyes completes his defeat ; he essays to fly from influences which he knows he is powerless to resist :

*" Not of a woman's tenderness to be,
Requires nor child nor woman's face to see,
I have sat too long."*

[Rising.

(V. iii. 129.)

Her "gracious silence" and her tearful, appealing, loving looks coming to the assistance of Volumnia's earnest entreaties and high-spirited rebukes have earned for her a share in the great debt of gratitude of the people of Rome. She, no less than Volumnia, is included in the tribute paid by Coriolanus :

*"Ladies, you deserve
To have a temple built you : all the swords
In Italy, and her confederate arms,
Could not have made this peace."* (V. iii. 206.)

"Little is said of Virgilia, and still less is said by her; but that little is so managed as to infer a great deal. A very gentle, retiring, undemonstrative person, she has withal much quiet firmness, and even a dash of something very like obstinacy in her disposition. Her power touches the centre of her husband's heart; and it does this the better for being the power of delicacy and sweetness; a power the more effective with him, that it is so utterly unlike his own."—HUDSON.

"All through the play she scarcely speaks. Yet she is alive before us. Only the greatest artist could, with a few touches here and there, placed exactly where they should be, and in fitness to their place, paint a whole character with such force and livingness that she remains for ever clear, for ever interesting."

STOFFORD BROOKE

VALERIA.

There is little to be said of the character of this high-born Roman lady when once we have quoted Coriolanus' exquisitely poetical description of her perfections which has made her immortal :

*"The noble sister of Publicola,
The moon of Rome ; chaste as the icicle
That's curdied by the frost from purest snow,
And hangs on Dian's temple."* (V. iii. 64.)

Her introduction into the story in the early part of the play helps us to know and to appreciate the simple domestic life of the hero's mother and wife, and our sympathy with Coriolanus himself increases when we find that he is on easy terms of intimacy with such a woman. She is lively and pleasant when she pays her morning call upon the Roman ladies, chooses for her conversation a subject which would be most acceptable to her hostess and behaves exactly as a courtly, well-bred lady would on such an occasion. The patrician is distinguishable in all her speech, and not less so in her silent dignity when, in that other scene, she is present with the sorrowing mother and wife at their fateful interview with Coriolanus. Although she utters no word her presence adds dignity and pathos to the scene, and could not be without its effect in influencing the hero's resolution.

MENENIUS.

The character of Menenius is almost entirely Shakespeare's own creation. From Plutarch, the poet obtained only the fable of the belly and the hint that Menenius Agrippa was the chief of "certain of the pleasantest old men, and the most acceptable to the people." From this slight suggestion the poet has created one of the most complex characters of the drama.

A witty, jovial, easy-going aristocrat.

When first the "worthy Menenius Agrippa" appears upon the scene the citizens let us know that he "hath always loved the people," and that "he's one honest enough," and they show by their actions that he is a *persona grata* among them; though starving and rebellious they listen good-humouredly enough and attentively to his "pretty tale" and allow him to rate them soundly and speak mockingly to them because he can do so wittily and with a smile upon his face. On another occasion he describes his own character, and on the whole, correctly:

"I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in't; said to be something imperfect in favouring the first complaint—hasty and tinder-like upon too trivial motion, one that converses more with the buttock of the night than with the forehead of the morning: what I think, I utter, and spend my malice in my breath." (II. i. 50.)

He might have added that he possessed a special gift of witty eloquence, a useful faculty of mediating between opposing parties, and that he was true to his friends, particularly if they were also patricians. He was an aristocrat by birth and disposition, and his pet aversions were the tribunes whom he rarely meets without scoffing at them; but he does this so pleasantly and good-humouredly that they never resent his plain speaking. His part in life is to help to smooth the lives of others and his optimistic mind and genial spirit would, in ordinary times, add much brightness to the lives of those with whom he came in contact. But he was too easy-going, too indolent, and too superficial to sway the minds of men deeply moved by passion or by interest, or ever to effect any useful reforms. He possesses a happy facility for adapting himself to circumstances and believing what he wishes to believe; so that after the banishment of Coriolanus he can grow "most kind" even to those tribunes whom he had lately reviled in language as strong, but never as bitter, as that of the exile himself.

A conservative in politics.

He thinks the patrician government of Rome the best the brain of man ever did or ever could devise, and that it is likely to last as long as the world itself. "The patricians," he says, have "most charitable care" of his friends, the people, and the Roman state will continue for ever in its course,

*"Cracking ten thousand curbs
Of more strong link asunder than can ever
Appear in your impediment."*

(I. i. 74.)

The moral of his tale is that every good thing that comes to the common people comes to them from the benevolent patricians. When he learns, a little later, that the rabble have already so far prevailed against the patrician government as to secure for themselves

special defenders of their own choice, he cannot understand that such a thing should be. He has the greatest respect for precedent. That a practice is customary is to his mind sufficient reason for its continuance. He repeatedly urges Coriolanus to comply with the wishes of the people in respect of the ceremonies attending his candidature for the office of consul:

*"Pray you, go fit you to the custom, and
Take to you, as your predecessors have,
Your honour with your form";* (II. ii. 145.)

and when Coriolanus has protested, he remonstrates with him again:

*"O sir, you are not right: have you not known
The worthiest men have done't?"* (II. iii. 53.)

His errors of judgment.

Whenever he expresses an opinion on any political question he is almost certain to express a wrong one. Consequently though liked by all parties he is not seriously regarded by any. The tribunes hint at this peculiarity of his, and their words touch him to the quick:

*"Come, come, you are well understood to be a perfecter giber for
the table, than a necessary bencher in the Capitol."* (II. i. 89.)

His errors are all the more conspicuous because he expresses himself with so much confidence; but he takes all things too easily for such slips of judgment to cause him more than a passing uneasiness. Being somewhat superficial himself, he does not easily see below the surface in others, so that, for all his love of Marcius, he does not really understand him. Hearing that Marcius had joined with Aufidius he strenuously denies the possibility of such a union:

*"He and Aufidius can no more atone,
Than violentest contrariety."* (IV. vi. 73.)

He is apt to judge of others by the standards that would apply to himself but not to them; hence he falls into the error of supposing that Coriolanus' sense of pity might be reached through the avenue of his appetite and, "therefore," he says:

*"I'll watch him,
Till he be dieted to my request,
And then I'll set upon him."* (V. i. 56.)

For this last error, and for the indulgence of his vanity, he receives punishment at the hands of the Volscian sentinels in addition to the severer punishment of disappointed hopes.

In the office of mediator.

Menenius never wearies of trying to mediate between parties or individuals. In company with Coriolanus he meets the tribunes after the necessary form of canvassing has been passed through. The tribunes peremptorily call upon Coriolanus to stop and "pass no further," and the latter at once falls into a paroxysm of rage. "Be calm, be calm," "Let's be calm," "Not now, not now," "Well,

no more," "Well, well, no more of that" and "Come, enough," are the words with which he vainly tries to stem the flood of Coriolanus' fury, and then he appeals to the tribunes, flatters them, and uses all his persuasive arts to keep the peace. For the moment his efforts are without success, and a brawl ensues in which he ranges himself upon the patrician side. Later he returns to the charge, trusting to the power of his eloquence which has so often prevailed when the need for it was less.

*"I'll try whether my old wit be in request
With those that have but little: this must be patch'd
With cloth of any colour."* (III. i. 251.)

Meeting the tribunes alone, he is so far successful that he induces them to defer the execution of their project of putting Coriolanus immediately to death. With Volumnia's aid he induces Coriolanus to return to the market-place; he speaks to the people on his behalf, and does all that one man can do for another to make him acceptable to them; and then he tries to manage the haughty candidate, an impossible task—for Coriolanus had never yet been "managed" by any one. After the hero's exile we see Menenius upon friendly terms again with the tribunes, but propitiatory as ever and attempting even to calm Volumnia: "Peace, peace, be not so loud," he says to her, and "Come, come, peace." Later again he interposes with the tribunes to save a poor slave who was to have been whipped by their instructions, and at the last, undeterred by his former failures and by Cominius' want of success, he allows himself to be persuaded to use his good offices once more with the conquering Coriolanus, "being assured none but himself could move him."

His love for Coriolanus.

Menenius is an old soldier himself, and is never weary of singing the praises of the soldierly qualities of Coriolanus. He almost worships the ground he treads on, keeps a record of all his wounds as well as of his victories, and goes into a transport of delight on the receipt of a letter from him.

*"A letter for me! It gives me an estate of seven years' health;
in which time I will make a lip at the physician: the most
sovereign prescription in Galen is but empiricute, and, to this
preservative, of no better report than a horse-drench."* (II. i. 126.)

When he meets his darling warrior he cannot restrain himself for joy; he could weep and he could laugh, is light and heavy, and curses those that are not glad to see him. And Coriolanus' love for the old man was scarcely less; he greets him playfully and affectionately: "And live you yet?", "Menenius ever, ever." In the Senate house Menenius acts as the chorus, singing the refrain of his hero's worthiness: he is "the book of his good acts" and does everything for him that he ought to have done for himself. He tells the tribunes

that he knows Coriolanus' faults; but he knows them only to construe them into virtues; his passionate temper is excess of nobility, his iron rigidity nothing more than unwillingness to flatter, his contemptuous, insulting speech merely a soldier's bluntness. Menenius is the only person who can remonstrate with Coriolanus without stirring up furious choler: "Come, come, you have been too rough," "Return to the tribunes," "Repent what you have spoke," "Ay, but mildly." He weeps when Coriolanus bids farewell to go into exile, and the hero addresses him as "thou old and true Menenius," and at another time calls him "father," and when he dismisses him from the Volscian camp before Rome gives him a letter, saying, "I writ it for thy sake." How much it cost Coriolanus thus to dismiss Menenius with his petition unanswered is evident from what he says to Aufidius afterwards: "This man was my beloved in Rome," and again:

*"This last old man,
Whom with a crack'd heart I have sent to Rome,
Loved me above the measure of a father;
Nay, godded me, indeed. Their latest refuge
Was to send him."*

(V. iii. 8.)

Menenius contrasted with Coriolanus.

Menenius' talents lie in the direction of eloquence, those of Coriolanus in action. Menenius is hasty of temper, but quickly recovers his good humour; he is easily ruffled by small things, but master of himself on great occasions. Coriolanus flies into a passion quickly, and then his anger feeds upon itself and carries everything before it as in a whirlwind; at such times he forgets fear, prudence, his own interest, everything but revenge. Menenius is as expert in the office of mediator as Coriolanus is inexpert. He is hale-fellow-well-met with all parties, and has an abundant sympathy with the weaknesses of human nature; Coriolanus is proud and reserved towards all who are not of patrician rank, rigid and unyielding at all times. Menenius is a good sleeper, fond of unmixed wine and good living, and only pardonably vain of his oratorical gifts and skill in persuasion; Coriolanus is gloomy, serious, arrogant, and filled with a sense of his own supreme importance. Menenius can see good in everything, even in the people; Coriolanus sees only the defects of the people, their littleness and ignorance. Menenius could not be happy if he were not popular with all classes; Coriolanus seeks the hate of the plebeians "with greater devotion than they can render it him, and leaves nothing undone, that may fully discover him their opposite."

TULLUS AUFIDIUS.

As a soldier and a foil to Coriolanus.

Tullus Aufidius, the general of the Volscies, is "their very heart of hope" just as Coriolanus is the jewel of Roman warriors. As a soldier he is spoken of by Cominius as "the second name of men," and though inferior to the hero of the drama he is yet a lion, that Marcius is proud to hunt. His name and fame are first made known to us by Coriolanus who thus introduces him;

*"They have a leader,
Tullus Aufidius, that will put you to 't.
I sin in envying his nobility;
And were I anything but what I am,
I would wish me only he."*

(I. i. 233.)

In the battle against the Romans he and his Antiates put to flight Cominius and his army, and he is master of the position until Coriolanus meets him in single-handed combat, beats him off and turns the tide of the battle. It is a defect in Aufidius, regarded as a soldier, that he is ambitious to shine in personal encounters. Physical strength is not meted out in equal measure to every man, and it would have been well for Aufidius had he been able to recognise, before he did, his inferiority in this respect to Marcius. Since he could not do so, envy steals upon him and takes the place of honourable emulation in his breast; moreover he is lowered in the estimation of his own soldiers who discuss his merits and compare him, not altogether favourably, with his great rival.

3 SERV.: *"Why, here's he that was wont to thrack our general,
Caius Marcius."*

1 SERV.: *Why do you say 'thrack our general'?"*

3 SERV.: *I do not say 'thrack our general'; but he was
always good enough for him."*

2 SERV.: *Come, we are fellows, and friends: he was ever
too hard for him; I have heard him say so himself."*

1 SERV.: *He was too hard for him directly, to say the truth
on't: before Corioli he scotched him and notched
him like a carbonado."*

(IV. v. 187.)

As a general.

Aufidius is highly esteemed by the Volscian senators who defer to his opinions and act upon his counsels. He prudently keeps himself informed of the enemy's movements, employs spies who serve him well and speaks "from certainties." He has the reputation among his own soldiers of being "excellent for the defence of a town." He is not easily disheartened by repulse, and was bold and persevering enough to make repeated attacks on Rome. Had he not deteriorated in character through constant failure in single combats with Caius Marcius he might have been a great general, but in his deterioration, policy took the place of generalship and craft of boldness.

The rivalry.

*"If we and Caius Marcius chance to meet,
'Tis sworn between us we shall ever strike
Till one can do no more."*

(I. ii. 34.)

So speaks Aufidius, but whereas the rivalry of Coriolanus was honourable, that of the speaker was mingled with the baser feeling of envy. "Twelve several times" they fought together; each time Aufidius was worsted, and at the twelfth was only saved from death by the "officious" aid of certain of his supporters. He has neither

confidence enough in himself nor enough nobility of character to try again on equal terms. With the waning of his courage comes a further access of *envy*.

*"Mine emulation
Hath not that honour in 't, it had ; for where
I thought to crush him in an equal force,
True sword to sword, I'll potch at him some way,
Or wrath or craft may get him."* (I. x. 12.)

Here Shakespeare has departed from the account of Plutarch who describes the rivals as "ever at the encounter one against another, like lusty courageous youths *striving in all emulation of honour*." In the drama the italicised words are applicable only to the hero. To Aufidius, Shakespeare has assigned a character for *envy* fearful in its intensity and with it the most deadly hate.

*"Where I find him, were it
At home, upon my brother's guard, even there,
Against the hospitable canon, would I
Wash my fierce hand in 's heart."* (I. x. 24.)

Such is his confession to one of his own soldiers, whilst even to the valiant Roman, Titus Lartius, he acknowledges his hatred of Marcius, and

*"that he would pawn his fortunes
To hopeless restitution, so he might
Be call'd your vanquisher."* (III. i. 15.)

Then Coriolanus, hooted out of Rome, comes friendless and in wretched guise to Aufidius, and throws himself upon his mercy.

The reconciliation.

Aufidius listens to his former enemy's appeal to his generosity ; the forgotten sentiments of nobility are momentarily revived ; impulsively he welcomes Marcius and warmly embraces him :

*"O Marcius, Marcius !
Each word thou hast spoke hath weeded from my heart
A root of ancient envy."* (IV. v. 106.)

The sentiments are chivalrous and the speech is noble ; but the *envy* is not really rooted out ; it is only to lie dormant for a time, and will blaze up with increased strength when the pride and insolence of Coriolanus shall have once more made Aufidius feel conscious of his own inferiority. And Aufidius will not allow a second opportunity of gratifying his feelings of *envy* and revenge to slip through his hands. He keeps up the appearance of friendship till the last, but only to make his revenge more certain ; for he has far more craft and subtilty than his rival, and does not hesitate to stoop to deceit in order to win his purpose. The candour and nobility of Coriolanus is rendered most conspicuous by contrast with Aufidius' want of openness.

Aufidius' treachery.

Plutarch tells us that Tullus, "though he had received no private injury or displeasure of Martius, yet the common fault and imperfection of man's nature wrought in him, and it grieved him to see his own reputation blemished through Martius' fame and honour, and so himself to be less esteemed of the Volscs than he was before." But in the play, Aufidius' envy is something more than "the common fault and imperfection of man's nature." It was of longer growth than appears in the historian's account, and as is Shakespeare's way, it is made rather a part of his character than the result of external or accidental circumstances. It hardly needed the promptings of his lieutenant to fan it into flame. Before compassing the murder of Coriolanus, Aufidius makes sure of his ground; he carefully sounds those who are to be his abettors, appeals to their baser instincts, slanders his rival and puts forth pretexts that admit "of good construction." Then the pride and passionate nature of Coriolanus himself do the rest. Aufidius, like the tribunes before him, has only to utter a single word and his rival publicly places himself in a false position, and seems, to some extent, to justify the murderer's act; so that an impartial spectator can say in extenuation of Aufidius' deed,

*"His own impatience
Takes from Aufidius a great part of blame."* (V. vi. 146.)

It is quite possible that after the murder Aufidius feels a genuine access of remorse, and that he speaks from his heart when he says,

*"My rage is gone,
And I am struck with sorrow."* (V. vi. 148.)

"Yet, Aufidius is not ignoble. He can see more clearly than either patrician or plebeian what is of a fine nature in Coriolanus. He has not been as much subjected as they to the worry of his pride and rage. Even when he most envies Coriolanus, he can make a judgment of his character and career—as he does to the lieutenant at the end of Act IV.—which is at once tolerant and wise, and which, in itself, is a most noble piece of poetry. It is given almost against his will, for he is as determined as the tribunes were to put an end to Coriolanus."—STOPFORD BROOKE.

COMINIUS.**A comparison and a contrast.**

Cominius is a generous and brave, yet truly modest, patrician and soldier. He serves as a foil to both Coriolanus and Aufidius. He is as generous in his thoughts as Aufidius is envious, as modest as Coriolanus is arrogant. He has the traditional contempt of his order for the plebeians, and naturally ranges himself on the patrician side in their contest with the people. He speaks of "the dull tribunes" and "the fusty plebeians," looks upon the people as "the tag," and can abuse them with almost as much vehemence as Coriolanus himself. Himself the general of the Roman army, and consequently responsible for its victories or its defeats, he yet takes no credit for his successes, but most generously proclaims the virtues of the hero in one of the most poetical speeches of the play.

He is prudent in war.

His courage is above criticism but, unlike Coriolanus, he is neither headstrong nor rash, and like a prudent general, knows when to retire to win his purpose :

*"Breathe you, my friends : well fought ; we are come off
Like Romans, neither foolish in our stands
Nor cowardly in retire."* (I. vi. 1.)

The folly of facing overwhelming odds is more than once commented on by him. After the brawl between the patricians and the people in the Market-place, he says :

*"But now, 'tis odds beyond arithmetic :
And manhood is call'd foolery, when it stands
Against a falling fabric."* (III. i. 245.)

And on another occasion he tells us that those

*"who resist,
Are mock'd for men of valiant ignorance,
And perish constant fools."* (IV. vi. 104.)

He has a better knowledge of human nature than Coriolanus had, and can make allowance for its weaknesses. He promises rewards to those who volunteer to serve with Coriolanus, knowing that such a stimulus could not fail to keep alive the enthusiasm they then showed. When Coriolanus bids farewell previous to going into exile, his mother, fearing her son's recklessness and passionate nature, endeavours to persuade him to take the more prudent Cominius with him.

His affection and esteem for Coriolanus.

There is a strong feeling of affection in the breast of Cominius for Coriolanus, his "flower of warriors," and the hero reciprocates the feeling as far as it is possible for him to do so. They have made vows "to endure friends," and Menenius tells us that the general loved his officer "in a most dear particular." When Coriolanus, flushed with victory, meets with Cominius on the field of battle, he exclaims in an outburst of genuine delight :

*"O, let me clip ye
In arms as sound, as when I woo'd."* (I. vi. 29.)

Cominius is unstinting in his praise of Coriolanus, whom he will not allow to be "the grave of his own deserving." In addition to publicly awarding him the official tokens of his merit he bestows upon him his own "noble steed, known to the camp." He can refuse him no request and is solicitous for his health and comfort. When Coriolanus is sentenced to banishment by the tribunes, Cominius endeavours to obtain a hearing, but they "know his drift," and will listen to no acknowledged friend of the hero. Afterwards he patriotically urged his old acquaintance with Coriolanus and the drops they had bled together in order to turn away his vengeance from Rome and the Romans. He is returned unheard

*"But as a discontented friend, grief-shot
With his unkindness."* (V. i. 44.)

THE TRIBUNES.

Sicinius Velutus and Junius Brutus.

These leaders of the people are old and, in appearance at all events, "reverend grave" men, and the part they perform in the play is, in importance, second only to that of the hero. Very early on in the drama we are shown that one aspect of the play is to be that of a kind of duel between the tribunes and Coriolanus. The first mention of them is made by the hero; he tells us of their institution, and at the same time, that

*"The rabble should have first unroof'd the city,
Ere so prevail'd with me."* (I. i. 223.)

A little later we have an opportunity of learning what the tribunes think of Caius Marcius. Knowing, then, the contempt on the one hand and the hatred on the other that existed between the representatives of the two parties in Rome, we shall not be surprised to find that when they come to close quarters the collision will be violent.

From a patrician point of view.

In forming our estimate of the merits of the tribunes we must not allow ourselves to be influenced by any political bias of our own; and in considering the opinions of them held by other characters of the play we should bear in mind that these are likely to be prejudiced opinions. Coriolanus regards them simply as self-seeking, insolent demagogues, cunningly attempting to encroach upon the rights of the patricians. Nor is Menenius a much safer guide; he speaks of them as being unmeriting, proud, violent, testy, ambitious for poor knaves' caps and legs, incapable as magistrates, cowardly, fussy and bungling. While Coriolanus shuts his eyes to any possibility of good motives that may be in them, Menenius is equally blind to their abilities.

As leaders of the people.

The whole object of their agitation, they themselves would say, is to secure the greatest happiness and prosperity for the greatest number. "What is the city but the people?" is a question that neither Menenius nor any of his fellow patricians attempt to answer. The tribunes are by no means without ability. They are quick to see that Coriolanus is the chief enemy of the people, and that it is against him, and him alone, they must direct all their efforts if they are to effect any useful reform. They are not blind guides of the people, but know whither they are leading them; once they can darken Coriolanus' blaze for ever and they may look forward to a "happier and more comely time," when Rome shall have peace and the people be quiet,

*"Our tradesmen singing in their shops, and going
About their functions friendly."* (IV. vi. 8.)

They are good enough judges of character, deceiving themselves neither as to the nature of Menenius nor yet as to the follies of the people whom they undertake to guide. They know the weak points of Coriolanus and know how to make use of them; they know also

that the citizens have short memories and that they can be kindled by themselves like dry stubble. By playing upon the weaknesses of both sides and using them as instruments they effect their end, which may or may not have been for the good of Rome in general.

Their dignity.

We are often struck with the dignity they show on occasions when the patricians show remarkably little. Their rebukes are "pertinent," and are couched in moderate language (II. ii. and III. i.). The arrest of Coriolanus, up to the point of the interference of the patricians, is attempted calmly and without passion. When both sides are openly at war with one another, the tribunes alone keep their heads and are able to obtain a hearing. The speech of Sicinius, in which he pronounces the sentence of banishment on Coriolanus, is worthy of the gravest bench that "ever frowned in Greece." Although invested with the greatest authority, we do not find that they use their powers at any time merely for their own aggrandisement. Rather than enter upon a war of words with Volumnia they would avoid meeting her; when that was impossible they listened to her abuse without retaliation, and made their escape as soon as was possible without loss of dignity. In the peace that followed Coriolanus' exile they are affable and friendly to all, but do not presume upon the success they have won. When all Rome was perturbed by the news of Coriolanus' victorious approach, they alone preserved their dignity and customary calm demeanour.

Their meanness.

They were altogether deficient in the sense of honour. They will stoop to any baseness in order to bring about their ends. Herein we see the professional demagogue; they invent charges against Coriolanus which they know to be false, use the people as their tools, and play upon the hero's choleric disposition in such a manner as to present him in the worst possible light before those whose voices are to decide his fate. They are seen at their very worst at the moment of triumph, exulting with the people over their enemy's fall, urging their followers to take petty revenge, now it is safe to do so, for all the contempt of which they have been the object, taking care the while to make provision for their own safety.

*"Go, see him out at gates; and follow him,
As he hath follow'd you, with all despite;
Give him deserved vexation. Let a guard
Attend us through the city."*

(III. iii. 138.)

When he has gone, whether from fear, or prudence, or real humility, they decide that they have proceeded far enough and relapse into ordinary peaceful citizens. They readily believe that the slave who brings bad news for Rome is a mere "rumourer" (possibly because they themselves had often set afloat false reports), and order him to be whipped before the people's eyes.

Sicinius the stronger character.

Plutarch describes Sicinius as "the cruellest and stoutest of the tribunes," and Shakespeare has followed up the hint, so far, at any rate, as to make him the more prominent and the bolder of the two. It is Sicinius who suggests to the people that they should have passed Coriolanus unelected; he reminds them that they have "ere now denied the asker," and that they can "on a safer judgment all revoke their ignorant election." He also bars Coriolanus' progress in the Roman street with his peremptory "Pass no further," and it is he who uses the "absolute 'shall'" which goaded the patrician to such an intensity of fury. He, again, after Coriolanus' violent speech about the corn, uses the words:

*"Has spoken like a traitor, and shall answer
As traitors do."*

(III. i. 162.)

It is to him that Menenius appeals to restore some order amid the general confusion when he himself is powerless. He also gives the command to bear Coriolanus to the rock Tarpeian, and he accedes to Menenius' request for delay and bids the citizens lay down their arms.

TIME OF ACTION OF THE PLAY.

The time of action of this play is, according to Mr. Daniel, eleven days, which are distributed as follows:—

Day 1: Act I. Scene 1.	Day 6: Act IV. Scene 3.
Day 2: Act I. Scene 2.—Interval.	Day 7: Act IV. Scenes 4, 5.—Interval.
Day 3: Act I. Scenes 3-10.—Interval.	Day 8: Act IV. Scene 6.—Interval.
Day 4: Act II. Scene 1 to l. 220.—Interval.	Day 9: Act IV. Scene 7.—Interval.
Day 5: Act II. Scene 1, l. 221 to end of Scene 3; Act III. Scenes 1, 2, 3; Act IV. Scenes 1, 2.—Interval.	Day 10: Act V. Scenes 1-5.—Interval.
	Day 11: Act V. Scene 6.

HISTORICAL INTRODUCTION.

HISTORICAL INTRODUCTION.

Shakespeare's historical plays.

Shakespeare's historical plays are dramas before they are histories, and consequently we do not turn to them solely for accuracy of historical fact. Nevertheless, even regarded as histories, the Roman and English historical plays possess, within certain limits, a very real educational value. The great Duke of Marlborough and the Earl of Chatham were not ashamed to confess that Shakespeare was the first source of their knowledge of English history ; and no person, unless he be a professed student of Roman law or Roman history, need hesitate to make Shakespeare his principal, if not his only text-book on the subjects dealt with in the Roman plays. It may be well, however, to point out briefly wherein lies the peculiar value of Shakespeare's plays *as histories* and in what respects they should be regarded with some mistrust from the historical point of view.

Their historical value.

Shakespeare gives us the spirit of the times. We may rely with confidence upon the *general impressions* which we carry away from a study of his historical plays. A perusal of *Coriolanus* will give the young student a truer as well as a more vivid and lasting impression of the political relations existing between patricians and plebeians about the period of 494 B.C., than he would be likely to acquire from many hours of laborious study of the accurate, but too often dull pages of Roman histories. Shakespeare's men and women are living beings, and although they are men and women before they are Romans, yet they are real human beings whose acquaintance we may make, whom we admire or love, despise or hate. In other words we come to know them, and they become a part of our real and lasting impressions. Who could say so much of the kind of knowledge acquired from the study of the Roman histories with which some of us have been made familiar in the classroom? What Sir Thomas North said of Plutarch's biographies is doubly true of the plays which Shakespeare founded upon them ; they

"are fit for every place, reach to all persons, serve for all times, teach the living, revive the dead, so far excelling all other books, as it is better to see learning in noblemen's lives than to read it in philosophers' writings."

Their inaccuracies.

We have said that we must not look to Shakespeare's plays for absolute accuracy of historical fact. The student of Roman history will do well to bear this in mind. Shakespeare follows his authority (who himself is by no means always accurate) with wonderful closeness on the whole, but if the play can be improved as a drama by departure from his authority Shakespeare does not scruple to make that departure. Consequently we may find that two incidents or two battles which actually took place upon two different occasions and in two different places are treated by Shakespeare as a single incident or a single engagement. We find occasionally that the order of events has been changed in order to strengthen the dramatic effect, and sometimes we become aware by a comparison with the historical narrative that Shakespeare has elevated the character of one person or debased that of another. Details as to Shakespeare's divergencies from his authority in the case of *Coriolanus*, together with some explanatory remarks upon them, appear on pp. xvi.—xviii. Such particulars serve the general reader for reference, the student of history for accuracy of detail, and the examinee for purposes of the examination, but they do not in any way affect the substantial truth of the statement already made, that all who do not profess to be specialists in Roman history may rely with confidence upon the early impressions gained from Shakespeare of the historical and political significance of the periods treated of in his plays.

In the following brief historical survey an attempt has been made to give an account of the few known facts of the period with which the play deals, to fill in gaps, and to explain in detail some of the important political movements illustrated or alluded to in the play. Mommsen's "History of Rome" has been taken as the basis of the following account :—

PASSAGES FROM THE PLAY ILLUSTRATING ROMAN HISTORY.

Expulsion of the Tarquins.

Vol. "He received in the repulse of Tarquin seven hurts i'
the body." II. i. 167-168.

Com. "At sixteen years,
When Tarquin made a head for Rome, he fought
Beyond the mark of others. . . .
Tarquin's self he met,
And struck him on his knee: in that day's feats,
When he might act the woman in the scene,
He proved best man i' the field, and for his meed
Was brow-bound with the oak." II. ii. 91-102.

"A merrier day did never yet greet Rome,
No, not the expulsion of the Tarquins." V. iv. 46.

Roman hatred of tyranny.

Bru. "In this point charge him home, that he affects
Tyrannical power." III. iii. 1-2.

Sic. "We charge you, that you have contrived to take
From Rome all season'd office, and to wind
Yourself into a power tyrannical." III. iii. 63-5.

Bru. "Caius Marcius was
A worthy officer i' the war, but insolent,
O'ercome with pride, ambitious past all thinking,
Self-loving,—

Sic. And affecting one sole throne,
Without assistance." IV. vi. 29-33.

Great Roman qualities.

Vol. "Hear me profess sincerely: had I a dozen sons, each
in my love alike and none less dear than thine and my
good Marcius, I had rather had eleven die nobly for their
country than one voluptuously surfeit out of action."
I. iii. 25-29.

Lart. "Thou wast a soldier,
Even to Cato's wish." I. iv. 56.

EARLIEST HISTORY OF ROME.

Expulsion of the Tarquins.

The history of the expulsion of the last Tarquin, "the proud," has been so inextricably interwoven with romance that it is difficult to know where fiction ends and fact begins in the thrilling stories of Livy's so-called histories. It may be regarded, however, as certain that the earliest form of government in Rome was a monarchy, and that the last of the monarchs was expelled by the people, owing to certain acts of tyranny which he practised upon them (B.C. 510). It is credible enough also that the exiled family (the family of Tarquinius Superbus) made attempts to regain their lost power. Tradition assigns this attempt to the year 496 B.C., and places the decisive battle in which the republic repelled this dangerous force at Lake Regillus, a small lake near Rome (perhaps at Frascati).

Roman hatred of tyranny.

From the expulsion of the last Tarquin down to the period of Julius Cæsar, some 500 years later, the very name of king was regarded with blind hatred in Rome; personal ambition was held to be almost a crime and caused the downfall of many great servants of the republic, and the highest offices in the state were henceforth held only for limited periods, and were hedged in with many checks and restrictions.

Great Roman qualities.

The history of Rome from the termination of the monarchy and of her gradual acquisition of power is the most instructive of all histories. A small people, encircled by enemies, little by little absorbed its foes one after the other into itself. But for many years after the overthrow of the monarchy the territory of Rome was plundered year after year, and she steadily declined in power and dominion, in glory and in greatness. The difficulties overcome and the hardships endured may

- Com.* "Well fought: we are come off
Like Romans, neither foolish in our stands,
Nor cowardly in retire." I. vi. 1-3.
- Cor.* "If these shows be not outward, which of you
But is four Volsces?" I. vii. 77.
- Com.* "I do love
My country's good with a respect more tender,
More holy and profound, than mine own life." III. iii. 111-113.
- Vol.* "Thou shalt no sooner
March to assault thy country than to tread—
Trust to 't, thou shalt not—on thy mother's womb,
That brought thee to this world." V. iii. 122-5.

Patrician government.

- Cor.* "I muse my mother
Does not approve me further, who was wont
To call them woollèn vassals, things created
To buy and sell with groats, to show bare heads
In congregations, to yawn, be still and wonder,
When one but of my ordinance stood up
To speak of peace or war." III. ii. 7-13.

Famine and usury.

- 1 *Cit.* "What authority surfeits on would relieve us. . . .
the leanness that afflicts us, the object of our misery, is
as an inventory to particularise their abundance . . . the
gods know I speak this in hunger for bread, not in thirst
for revenge." I. i. 15-26.
- Men.* "For the dearth,
The gods, not the patricians, make it, and
Your knees to them, not arms, must help. Alack,
You are transported by calamity" . . . I. i. 76-79.
- 1 *Cit.* "They ne'er cared for us yet: suffer us to famish,
and their store-houses crammed with grain; make edicts

well be taken as a measure of her real greatness. Vigour, energy, self-denial, patriotism and love of liberty, maintained throughout generations are the qualities that proved the right and capacity of Rome to become at length the mistress of the world. Amongst her earliest and most persistent enemies were the Volscians, the Æquians, the Veientes, and 100 years later the Gauls. Moreover, not only did the power and number of enemies without the city seem from time to time to promise a speedy extinction, but as we shall see later the dangers from within were no less menacing. There must have been something in the antique Roman spirit, in the *character* of Rome's children which enabled them in the end to rise superior to every difficulty.

Rome under the Republic; Patrician Government.

On the expulsion of the last king the monarchy was exchanged for an exclusive aristocracy, in which the patricians possessed all the governing power. These patricians were "certain privileged families, proud of their descent, rich in resources, and inheriting the prerogatives of government from the time of the kings"; from the patrician class there were elected annually the two consuls (= colleagues), the highest officers of the state, one of whom usually acted as commander-in-chief of the army, whilst the other was supreme judge. For many years the great body of the people, the plebeians, had no share in the government of the country, and during the earliest period of the republic did not even possess a voice in the election of candidates for office. Little by little, however, they won from the governing class a share in nearly all its privileges. The story of Coriolanus deals with the conflict between the two orders in one of its earliest and most active phases.

Subjection and distress of the plebeians. Famine and usury.

The frequent wars in which Rome was involved during her early struggles with foreign nations led to severe distress among the commons. In the first place the necessity in which they were to leave their homes, their farms and their trades in order to fight for their country led to the impoverishing of the land and the neglect of trade; a bad year and the failure of the harvest would inevitably lead to famine. Then to relieve themselves from their poverty they were in the habit of borrowing money at a high rate of interest from the richer citizens, and the distress continuing they became generally insolvent. As the law between debtor and creditor was excessively severe they became liable in their persons to the cruelty of the burghers, who treated them as

for usury, to support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain the poor. If the wars eat us not up, they will; and there's all the love they bear us." I. i. 84-97.

Cor. "What 's their seeking?"

Men. For corn at their own rates; whereof, they say,
The city is well stored." I. i. 193-5.

Cor. "They said they were an-hungry; sigh'd forth proverbs;
That hunger broke stone walls; that dogs must eat;
That meat was made for mouths; that the gods sent
not

Corn for the rich men only." I. i. 210-213.

Cor. "The Volsces have much corn; take these rats thither
To gnaw their garners." I. i. 254-5.

Auf. "The dearth is great;
The people mutinous." I. ii. 10-11.

Origin of the tribunate.

Men. "What is granted them?"

Mar. Five tribunes to defend their vulgar wisdoms,
Of their own choice:" I. i. 219-221.

Cor. "Being press'd to the war,
Even when the navel of the state was touch'd,
They would not thread the gates." III. i. 121-123.

Cor. "In a rebellion,
When what's not meet, but what must be, was law,
Then were they chosen." III. i. 168-170.

Bru. "By the consent of all, we were establish'd
The people's magistrates." III. i.

Powers and prerogatives of the tribunes.

Cor. "They choose their magistrate;
And such a one as he, who puts his 'shall,'
His popular 'shall,' against a graver bench
Than ever frown'd in Greece." III. i. 103-106.

Bru. "The Ædiles, ho! Let him be apprehended." III. i. 172.
"Or let us stand to our authority,
Or let us lose it. We do here pronounce,
Upon the part o' the people, in whose power
We were elected theirs; Marcius is worthy
Of present death.

slaves, imprisoned and beat them, sold them to foreigners and occasionally put them to death with torment. "If there were several creditors, they might actually hew his body in pieces, and whether a creditor cut off a greater or smaller piece than in proportion to his debt, he incurred no penalty"—ARNOLD.

Demands of the plebeians; origin of the tribunate.

Fifteen years after the expulsion of the Tarquins the commons, driven to despair by their distress, resolved to endure their degradation no longer. Seizing the opportunity when Rome was engaged in war with one of the neighbouring states they deserted their generals in the field and marched off in a body to a hill, henceforth called the Sacred Mount. Here they established themselves and proposed to establish a city of their own. But the governing class in Rome was unwilling to lose the services of the commons, who had become the backbone of the army, and consequently agreed to their demands. The chief of these were (i) a cancelling of the obligations of insolvent debtors, and the release of those whose persons had been given over to the power of their creditors; (ii) the acknowledgment of two of their own body as protectors. To satisfy their demands two tribunes (according to Livy) were at once created, and three more were added to the number almost immediately.

Powers and prerogatives of the tribunes.

These newly-created officers possessed the right of putting a stop at their pleasure to acts of administration and to the execution of the law; they might prevent, or cancel, the arrest of a condemned debtor during investigation; they could by their messengers—the *Ædiles*, attendants specially appointed for the purpose of assisting them—summon before themselves any burgess, even the consul in office, have him seized if he should refuse to come, imprison him during investigation, and then adjudge him to a fine or to death. The tribunes possessed also the power of summoning assemblies of the people, of addressing them and

- Sic.* Therefore lay hold of him ;
 Bear him to the rock Tarpeian, and from thence
 Into destruction cast him.
 Ædiles, seize him ! " III. i. 207-213.
- Bru.* " Assemble presently the people hither :
 And when they hear me say ' It shall be so
 I' the right and strength o' the commons,' be it either
 For death, for fine, or banishment, then let them,
 If I say fine, cry ' Fine ' ; if death, cry ' Death ' ;
 Insisting on the old prerogative
 And power i' the truth o' the cause." III. iii. 12-18.
- Sic.* " Here defying
 Those whose great power must try him ; even this,
 So criminal and in such capital kind,
 Deserves the extremest death." III. iii. 79-82.

Consul and tribune.

- Sic.* " On the sudden
 I warrant him consul.
- Bru.* Then our office may,
 During his power, go sleep." II. i. 240-2.
- Men.* " The senate, Coriolanus, are well pleased
 To make thee consul." II. ii. 136-7.
- 1 *Cit.* " Once, if he do require our voices, we ought not to
 deny him.
- 2 *Cit.* We may, sir, if we will.
- 3 *Cit.* We have power in ourselves to do it, but it is a
 power that we have no power to do." II. iii. 1-4.

Political value of the tribunate.

- Cor.* " It is a purposed thing, and grows by plot,
 To curb the will of the nobility :
 Suffer 't, and live with such as cannot rule,
 Nor ever will be ruled.
- Bru.* Call 't not a plot :
 The people cry, you mock'd them." III. i. 37-41.
- Cor.* " My soul aches,
 To know, when two authorities are up,
 Neither supreme, how soon confusion
 May enter 'twixt the gap of both, and take
 The one by the other." III. i. 107-111,

of passing resolutions. Their own persons were held to be as inviolable as those of the heralds, the sacred messengers of the gods; whosoever harmed them was to be regarded as accursed and might be slain by any one with impunity. In fact "the tribunician power became practically a control exercised over every magistrate, sometimes immediately, sometimes in the sequel, and a control the more oppressive that neither the crime nor its punishment was formally constituted by law."

MOMMSEN.

Consul and tribune compared.

In respect of powers the tribunes stood on a level with the consuls; but while the power of the consul was positive that of the tribune was negative. It was a principle in Roman law that "in a collision between two equal authorities he who forbids takes precedence of him who enjoins"; consequently the power of the tribunes was more unlimited than that of the consuls. Externally, more honour was paid to the consuls than to the tribunes; the former were invested with insignia of their power, appearing in public with the apparel and retinue pertaining to state officials which were denied to the tribunes; the consuls also sat upon a "chariot seat," whilst the tribune occupied a common stool. A consul nominated his successor, but "was bound to nominate the person whom the community should designate to him."

Political value of the tribunate.

The tribunes taught the people to know their own strength, and the ultimate effect of this was that they won their way to political freedom. But the almost immediate effect of the institution of the tribunate and that with which we are more particularly concerned now was to break up the unity of the state. This result is illustrated throughout the play of *Coriolanus*. Rome is in a state bordering upon civil war. Hand-to-hand conflicts take place in the streets, and the greatest bitterness prevails between the different orders and particularly between their leaders. "The best known incident in these conflicts," says Mommsen, "is the history of Caius Marcius, a brave aristocrat, who derived his surname from the storming of Corioli. Indignant at the refusal of the centuries to intrust to him the consulate in the year 491, he is reported to have proposed, according to one version, the suspension of the sale of corn from the state stores, till the

Cor. "This double worship,—
 Where one part does disdain with cause, the other
 Insult without all reason ; where gentry, title, wisdom,
 Cannot conclude but by the yea and no
 Of general ignorance,—it must omit
 Real necessities, and give way the while
 To unstable slightness : purpose so barr'd, it follows,
 Nothing is done to purpose." III. i. 141-148.

External enemies of Rome.

2 Cit. "Consider you what services he has done for his
 country ? " I. i. 31-2.

Auf. "Five times, Marcius,
 I have fought with thee ; so often hast thou beat me." I. x. 7-8.

Vol. "He had, before this last expedition, twenty-five
 wounds upon him." II. i. 173-4.

Com. "His pupil age
 Man-enter'd thus, he waxed like a sea,
 And in the brunt of seventeen battles since,
 He lurch'd all swords of the garland." II. ii. 102-105.

Cor. "Battles thrice six
 I have seen and heard of." II. iii. 133-139.

Cor. "Being press'd to the war,
 Even when the navel of the state was touch'd,
 They would not thread the gates." III. i. 121-123.

Men. "He has been bred i' the wars
 Since he could draw a sword." III. i. 318-319.

Com. "I have been consul, and can show for Rome
 Her enemies' marks upon me." III. iii. 110-111.

Cor. "A goodly city is this Antium. City,
 'Tis I that made thy widows : many an heir
 Of these fair edifices 'fore my wars
 Have I heard groan and drop." IV. iv. 1-4.

Bru. "It cannot be
 The Volsces dare break with us.

Men. Cannot be !
 We have record that very well it can,
 And three examples of the like hath been
 Within my age." IV. vi. 48-52.

hungry people should abandon the tribunate; according to another version, the direct abolition of the tribunate itself. Impeached by the tribunes, so that his life was in peril, it is said that he left the city, only, however, to return at the head of a Volscian army; that when he was on the point of conquering the city of his fathers for the public foe, the earnest appeal of his mother touched his conscience; and that he expiated his first treason by a second, and both by death. How much of this is true cannot be determined; but the story, over which the naïve misrepresentations of the Roman annalists have shed a patriotic glory, affords a glimpse of the deep moral and political disgrace of these conflicts between the orders."

External enemies of Rome.

In 494 B.C. the Romans concluded an alliance with thirty states of Latium and with the Hernicans which lasted for 150 years, and had a very important influence upon the history of Rome. The wars with the Volscians, beginning about the same time, extend over a period of more than forty years and were waged with varying success. Unfortunately "no Italian Homer, however, has preserved for us a picture of these earliest frays and plundering excursions, in which the character of nations is moulded and expressed, like the mind of the man in the sports and enterprises of the boy" (MOMMSEN). According to legend Corioli* was one of the first towns to be taken by Rome. Alternating with the wars against the Volscians were wars with the Æquians, in which also the Romans from time to time suffered severe reverses, and, but for the assistance given them by their allies might, more than once, have suffered extinction. Following the wars with the Volscians and the Æquians came the struggle with Veii in which Rome's citizen soldiers first received pay, and after the conclusion of this struggle the invasion of Rome by the Gauls took place. "We are now in the region of indubitable historical fact," says Horton, "for the greatness of Rome begins from this resistance to the Gauls," and here we may leave the subject to the independent study of the student, for the Gauls crossed the Tiber, and captured Rome in B.C. 390, a hundred years subsequent to the period of Coriolanus.

*Plutarch's story represents Corioli as a Volscian town. The authentic monument of these times, however, the treaty between the Romans and Latins, shows that Corioli was then not a Volscian but a Latin town, and one of the thirty states which made alliance with Rome.

ANACHRONISMS.

An Anachronism is an error in computing time by which customs, circumstances, or events are misplaced with regard to each other. Thus Vergil committed an anachronism in his *Æneid* in making *Æneas* and *Dido* contemporary: "For it is certain," says Dryden, "that the hero lived almost two hundred years before the building of Carthage." Shakespeare was never scrupulously accurate with respect to insignificant details, which are valuable in a play only in proportion as they answer the demands of art, or produce an effect on the imagination. Without attempting to enumerate all the several anachronisms in the play, we name the most striking of them, at the same time classifying them under various heads.

References to the Classics.—The events related in the play are supposed to have taken place about 491 B.C. *Cato* (I. iv. 57) lived more than 200 years after this time. *Galen* (II. i. 129) lived more than 600 years later than *Coriolanus*. *Censorinus* was at least 100 years later than the period of the play, and *Publius* and *Quintus* built the famous conduits spoken of (in II. iii. 251-3) about 350 years after *Coriolanus*' death. Some of these errors Shakespeare was led into, by too close an adherence to *Plutarch*, and some by too hasty a reading of the historian. (See the Supplementary Notes on the passages referred to). *Alexander* (V. iv. 24) lived about 150 years after our period.

References to Christianity.—All such references are, of course, anachronisms in a play dealing with a period nearly five centuries before the birth of Christ. Allusions, therefore, to *our divines* (II. iii. 63), *graves i' the holy churchyard* (III. iii. 51), *the fires i' the lowest hell* (III. iii. 68), *grace 'fore meat* (IV. vii. 3) and *thanks at end* (IV. vii. 4) are out of place; so are the Christian names *Hob*, and *Dick* (II. iii. 125), and the allusions to heralds following princes' bodies to the grave (V. vi. 145).

References to dress.—Shakespeare frequently dresses his Romans in Elizabethan attire. Thus his citizens wear *caps* (I. i. 217, II. i. 116, 286) and *doublets* (I. v. 6), with *pockets* (II. i. 137), *cobbled shoes* (I. i. 201). Even *Brutus* knows what *spectacles* are (II. i. 225). Roman ladies are acquainted with *veils* (II. i. 234), *gloves* and *handkerchiefs* (II. i. 283), *damask* (II. i. 235), *lockram* (II. i. 228), and *cambric* (I. iii. 95), whilst Shakespeare's Roman crowds carry *pikes* (I. i. 24) and go about with *bats and clubs* (I. i. 59, and 166).

References to English customs, coins, sports, punishments, etc.—Shakespeare refers to the stage custom of his own time of boys playing women's parts (II. ii. 100), to tournaments (II. i. 282), to hangmen's perquisites (I. v. 6), to English *groats* (III. ii. 10), Greek *drachmas* and Dutch *doits* (I. v. 6, IV. iv. 17), burning *coals* (IV. vi. 138 and V. i. 17). Terms relating to hunting, coursing, bear-baiting, playing at bowls are frequent *cf.* I. i. 164, 176, 203, *fawning greyhound* (I. vi. 38), *halloo me like a hare* (I. viii. 7, III. i. 60, V. ii. 20). *Volumnia*, we may be sure, could never have seen a woman sitting *i' the stocks* (V. iii. 160), nor had *Coriolanus* ever witnessed *death on the wheel* (III. ii. 2). The *city mil's* referred to in I. x. 31 had their existence in London close to the Globe Theatre, and *stalls*, *bulks* (II. i. 229) and *leads* (II. i. 230 and IV. vi. 84) were unknown in ancient Rome.

CORIOLANUS.

Dramatis Personæ.

CAIUS MARCIUS, afterwards CAIUS MARCIUS CORIOLANUS, a noble Roman.	Conspirators with Aufidius.
TITUS LARTIUS, } Generals against the	A Citizen of Antium.
COMINIUS, } Volscians.	A Roman.
MENENIUS AGRIPPA, Friend to Coriolanus.	A Volsc.
SICINIUS VELUTUS, } Tribunes of the	Two Volscian Guards.
JUNIUS BRUTUS, } people.	VOLUMNIA, Mother to Coriolanus.
Young MARCIUS, Son to Coriolanus.	VIRGILIA, Wife to Coriolanus.
A Roman Herald.	VALERIA, Friend to Virgilia.
TULLUS AUFIDIUS, General of the Volscians.	Gentlewoman attending on Virgilia.
Lieutenant to Aufidius.	Roman and Volscian Senators, Patricians, Ædiles, Lictors, Soldiers, Citizens, Messengers, Servants to Aufidius, and other Attendants.

SCENE.—ROME and its neighbourhood; CORIOLI and its neighbourhood; ANTIUM.

ACT I.

SCENE I. Rome. A Street.

Enter a company of mutinous Citizens, with staves, clubs and other weapons.

1 CIT. Before we proceed any further, hear me speak.

CITS. Speak, speak.

[Several speaking at once.]

1 CIT. You are all resolved rather to die than to famish?

ALL. Resolved, resolved.

1 CIT. First, you know, Caius Marcius is chief enemy to the people.

ALL. We know 't, we know 't.

1 CIT. Let us kill him, and we'll have corn 10 at our own price. *Is't a verdict?*

ALL. No more talking on 't; let it be done: away, away!

2 CIT. One word, good citizens.

is it decided upon?

1 CIT. We are accounted poor citizens; the patricians, *good*. What authority *surfeits* on would relieve us: if they would yield us *but* the superfluity, while it were wholesome, we might guess they relieved us *humanely*; ¹but they think we are too dear: the *leanness* that afflicts us, the object of our misery, ²is as an inventory to particularise their abundance; our *sufferance* is a gain to them. Let us revenge this with our pikes, ere we become *rakes*: for the gods know I speak this in hunger for bread, not in thirst for revenge.

2 CIT. Would you proceed especially against Caius Marcius?

ALL. Against him first: he's a very dog to the *commonalty*.

2 CIT. Consider you what services he has done for his country?

1 CIT. Very well; and could be content to *give him good report* for 't, but that he pays himself with being proud.

2 CIT. Nay, but speak not *maliciously*.

1 CIT. I say unto you, what he hath done famously, he did it *to that end*: though soft-conscienced men can be content to say it was for his country, he did it to please his mother, and to be partly proud: which he is, ³even to the altitude of his virtue.

2 CIT. What he cannot help in his nature, you account a vice in him. You must in no way say he is covetous.

1 CIT. If I must not, I need not be barren of accusations; he hath faults, *with surplus* ⁴to tire in repetition. [*Shouts within.*] What shouts are these? The other side o' the city is risen: why stay we *prating* here? To the Capitol!

*rich
has in excess
only*

*kindly
poverty
the sight
distress*

*i.e. as lean as
rakes*

the plebeians

*praise him for
it*

*like one full of
hatred
i.e. to gain
fame*

*with many to
spare*

idly talking

¹ They think the charge of maintaining us is more than we are worth.

² Is as a sort of catalogue by means of which they can judge how much richer they are than we.

³ His pride reaches as high as his merits.

⁴ Enough to make one weary in repeating them.

ALL. Come, come.

I CIT. Soft; who comes here?

Enter MENENIUS AGRIPPA.

2 CIT. Worthy Menenius Agrippa; one that hath always loved the people.

I CIT. He's one honest enough: would all the rest were so!

MEN. What work's, my countrymen, in hand? Where go you
With bats and clubs? *The matter?* Speak, I pray you.

I CIT. Our business is not unknown to the senate; they have had *inkling*, this fortnight, what we intend to do, which now we'll show 'em in deeds. They say, poor suitors have strong breaths: they shall know, we have strong arms too.

MEN. Why, masters, my good friends, mine honest neighbours,
Will you *undo* yourselves?

I CIT. We cannot, sir; we are undone already.

MEN. I tell you, friends, most charitable care Have the patricians of you. For your wants, Your suffering in this dearth, you may as well Strike at the heaven with your staves as lift them

Against the Roman state, whose course *will on* The way it takes, *cracking* ten thousand curbs Of more strong link asunder than can ever Appear in *your impediment*. For the dearth, The gods, not the patricians, make it, and
¹Your knees to them, not arms, must help. Alack, You are transported by calamity
Thither ²where more attends you; and you slander

what is the matter in hand?

the Council of Rome vague intimation

ruin

will continue bursting bonds

any obstacle of your raising famine

¹ You must pray to the gods for help, not fight against the patricians.
² Where greater calamity awaits you.

The helms o' the state, who care for you like fathers,

When you curse them as enemies.

I CIT. Care for us! True, indeed! They ne'er cared for us yet: Suffer us to famish, and their store-houses crammed with grain; make *edicts* for *usury*, to support *usurers*; repeal daily any *wholesome* act established against the rich, and provide more *piercing* statutes daily, to chain up and restrain the poor. If the warseat us not up, they will; and there's all the love they bear us. 90

*laws
excessive
interest
money lenders
sound
revolting to the
feelings*

MEN. Either you must Confess yourselves wondrous malicious, Or be accused of folly. I shall tell you A pretty tale: it may be you have heard it; But since it serves my purpose, I will venture ¹To *stale* 't a little more.

*make stale by
repetition*

I CIT. Well, I'll hear it, sir: yet you must not think to *fob off* our disgrace with a tale: but, *an't* please you, *deliver*. 100

*put off
if
tell the tale*

MEN. There was a time when all the body's members

Rebell'd against the belly; thus accused it:— That only like a gulf it did remain I' the midst o' the body, idle and *inactive*, Still *cupboard*ing the *viant*, never bearing Like labour with the rest; *where* the other *instruments*

*inactive
storing as in a
cupboard
victuals
whereas
members
think out
act in common
disposition*

Did see and hear, *devise*, instruct, walk, feel, And, *mutually participate*, did minister Unto the appetite and *affection* common Of the whole body. The belly answer'd,— 110

I CIT. Well, sir, what answer made the belly?

MEN. Sir, I shall tell you. With a kind of smile,

Which ne'er came from the lungs, but even thus—

¹ 'Scale' is the reading of the folios. If this be adopted the meaning will be 'to spread it abroad, disperse it.'

For, look you, I may make the belly smile,
As well as speak—it tauntingly replied
To the discontented members, ¹the mutinous parts
That envied his receipt; even so most fitly
As you malign our senators, *for that*
They are not such as you.

because

I CIT. Your belly's answer? What!
The ²kingly-crowned head, the *vigilant* eye, 120
The *counsellor heart*, the arm our soldier,
Our *stead the leg*, the tongue our trumpeter,
With other *muniments* and petty helps
In this our *fabric*, if that they—

watchful
the heart which
directs by its
counsel
leg which
carries us
instruments
frame
an exclamatory
expression
consuming like
a cormorant
drain of

MEN. What then?
Fore me, this fellow speaks! What then? what
then?

members men-
tioned before

I CIT. Should by the *cormorant* belly be re-
strain'd,
Who is the *sink o'* the body,—

small amount

MEN. Well, what then?
I CIT. The *former agents*, if they did complain,
What could the belly answer?

MEN. I will tell you :
If you'll bestow a *small*—of what you have little—130
Patience awhile, you'll hear the belly's answer.

mark this
(Ethic Dative)
considerate

I CIT. Ye're long about it.

MEN. *Note me this*, good friend ;
'Your most grave belly was *deliberate*,
Not rash like his accusers, and thus answer'd :—
'True is it, my *incorporate* friends,' quoth he,
'That I receive the general food at first,
Which you do live upon; and fit it is,
Because I am the store-house and the shop
Of the whole body: but, if you do remember,
I send it through the *rivers of your blood*, 140
Even to the *court*, the *heart*, to the seat o' the
brain ;

closely united
into one body

And, through the ³cranks and offices of man,
The strongest nerves and small inferior veins

veins and
arteries
Cf. l. 121

¹ The rebellious members that were envious of him for receiving all the food.

² The head is the king of all the members.

³ Winding passages, parts intended for particular services.

From me receive that natural *competency*
Whereby they live ; and though that all at once '—
You, my good friends, this says the belly, mark
me,—

I Cit. Ay, sir ; well, well.

MEN. ' Though all at once cannot
See what I do deliver out to each,
Yet I can make my *audit* up, that all
From me do back receive the flour of all, 150
And leave me but the bran.' What say you to 't ?

sufficiency

final account

I Cit. It was an answer. How apply you this ?

MEN. The senators of Rome are this good belly,
And you the mutinous members : for examine
Their counsels and their cares ; *digest* things
rightly

understand

Touching the *weal* o' the common, you shall find,
No public benefit which you receive,
But it proceeds or comes from them to you,
And *no way* from yourselves.—What do you
think,—

*concerning
welfare of the
common
people
in no way*

You, the great toe of this assembly ? 160

I Cit. I the great toe ? Why the great toe ?

MEN. For that, being one o' the lowest,
basest, poorest,

Of *this most wise rebellion*, thou go'st foremost :
Thou rascal, that art *worst in blood*, to run,
Lead'st first to win some vantage.

*spoken in irony
most cowardly*

But make you ready your *stiff* bats and clubs :
Rome and her rats are at the point of battle ;

strong

The one side must have *bale*.

calamity

Enter CAIUS MARCIUS.

Hail, noble Marcius !

MAR. Thanks.—What's the matter, you
dissentious rogues,

quarrelsome

That, ¹rubbing the poor itch of your opinion, 170
Make yourselves scabs ?

I Cit. *We have ever your good word.*

*spoken ironi-
cally*

MAR. He that will give good words to thee,
will flatter

¹ You irritate your minds into a state of rebellion by talking over your supposed grievances.

Beneath abhorring.—What would you have, you curs,
That like *nor* peace, *nor* war? the one affrights you,
The other makes you proud. He that trusts to you,
Where he should find you lions, finds you hares;
Where foxes, geese: you are no surer, no,
Than is the coal of fire upon the ice,
Or hailstone in the sun.¹ Your virtue is,
To make him worthy, whose offence subdues him, 180
And curse that justice did it. Who deserves greatness
Deserves your hate; and your affections are
²A sick man's appetite, who desires most that
Which would increase his evil. He that depends
Upon your favours, *swims with fins of lead*,
And hews down oaks with rushes. Hang ye!
Trust ye?
With every minute you do change a mind,
And call him noble that was now *your hate*,
Him vile that was *your garland*. What's the matter,
That in these *several* places of the city 190
You cry against the noble senate, who,
Under the gods, keep you in *awe*, which else
Would feed on one another?—What's their seeking?
MEN. For corn at their own *rates*; whereof they say,
The city is well stored.
MAR. Hang 'em! 'They say!'
They'll sit by the fire, and presume to know
What's done i' the Capitol; who's like to rise,

*beneath contempt
neither . . .
nor*

*you consider
deserving of
hatred*

*i.e. attempts
impossibilities*

*the object of
your hatred
your chief pride*

*different
reverential fear*

price

¹ You speak well of them whose offences subject them to punishment, and you rail at the laws by which those whom you praise are punished.

² Like a sick man's desire for what is harmful to him.

Who thrives, and who declines; ¹side factions,
and give out

Conjectural marriages; making parties strong,
And *feebling* such as stand not in their liking 200
Below their cobbled shoes. 'They say' there's
grain enough!

Would the nobility lay aside their *ruth*,
And let me use my sword, I'd make a *quarry*
With thousands of these *quarter'd* slaves, as high
As I could *pick* my lance.

MEN. Nay, these are almost thoroughly *per-*
suaded;

For though *abundantly they lack* discretion,
Yet they are *passing* cowardly. But, I beseech
you,

What says the other *troop*?

MAR. They are *dissolved*: hang 'em!
They said, they were *an-hungry*; sigh'd forth
proverbs; 210

That hunger broke stone walls; that dogs must
eat;

That meat was made for mouths; that the gods
sent not

Corn for the rich men only:—with these *shreds*
They *vented* their complainings; which being
answer'd,

And a petition granted them, a strange one,—

²To break the heart of generosity

And make bold power look pale,—they threw
their caps

As they would hang them on the horns o' the
moon,

Shouting their emulation.

MEN. What is granted them?

MAR. Five *tribunes*, to defend their *vulgar*
wisdoms, 220

marriages they
think likely
to be formed
making feeble
treading them
under foot
pity
heap
slaughtered
strike or
throw
brought to
yield
are greatly in
want of
surpassingly

mob; see l. 49
dispersed
Cf. St. Matt.
iv. 2

fragments
gave vent to

as if

striving who
could shout
loudest

See p. lix.
wise plebeians

¹ Place the members of factions on different sides.

² To give the final blow to the nobles. 'Generosity' = those of noble birth.
L. *genus*. race, birth.

Of their own choice : one's Junius Brutus,
Sicinius Velutus, and I know not—'Sdeath!
The rabble should have first *unroof'd* the city,
Ere so prevail'd with me : ¹it will in time
Win upon power, and throw forth greater themes,
For insurrection's arguing.

*whom they are
to choose
themselves
ravaged,
destroyed*

MEN. This is strange.

MAR. Go; get you home, you *fragments* !

*an expression
of extreme
contempt*

Enter a Messenger, hastily.

MESS. Where's Caius Marcius ?

MAR. Here : what's the matter ?

MESS. The news is, sir, the *Volsces* are in
arms.

*a people of
Latium*

MAR. I am glad on't ; then we shall ha'
means ²to vent 230
Our musty superfluity. See, our *best elders*.

*senators of
high repute*

*Enter COMINIUS, TITUS LARTIUS, and other Senators ;
JUNIUS BRUTUS and SICINIUS VELUTUS.*

I SEN. Marcius, 'tis true that you have
lately told us ;

The Volsces are in arms.

MAR. They have a leader,
Tullus Aufidius, that will *put you to 't*.

*give you
trouble*

I sin in envying his nobility ;
And were I anything but what I am,
I would wish *me* only he.

myself

COM. You have fought together ?

MAR. ³Were half to half the world by the
ears, and he

Upon my *party*, I 'ld revolt, to make
Only my wars with him : he is a lion 240
That I am proud to hunt.

*side
to fight with
him alone*

I SEN. Then, worthy Marcius,
Attend upon Cominius to these wars.

accompany

¹ In time the commons will encroach more on the governing powers, and will rise in insurrection on matters of graver importance.

² To ²turn out our superfluous numbers, who are becoming a rottenness in the state.

³ Were one half of the world at war with the other half.

COM. 'Tis your former promise.

MAR. Sir, it is;

And I am *constant*.—Titus Lartius, thou
Shalt see me once more strike at Tullus' face.

What, art thou *stiff*? *stand'st out*?

TIT. No, Caius Marcius;

I'll lean upon one crutch and fight with t'other

²Ere stay behind this business.

MEN. O, *true-bred*!

I SEN. Your company to the Capitol; where
I know,

Our greatest friends attend us.

TIT. [To COMINIUS.] Lead you on: 250

[To MARCIUS.] Follow Cominius; we must
follow you:

Right worthy you priority.

COM. Noble Marcius!

I SEN. [To the Citizens.] Hence to your homes;
be gone!

MAR. Nay, let them follow:

The Volsces have much corn; take these rats
thither

To gnaw their garners.—Worshipful mutiners,

³Your valour puts well forth; pray, follow.

[*Exeunt all except BRUTUS and SICINIUS.*
The Citizens steal away.]

SIC. Was ever man so proud as is this
Marcius?

BRU. He has no equal.

SIC. When we were chosen tribunes for the
people,—

BRU. Mark'd you his lip and eyes?

SIC. Nay, but his taunts. 260

BRU. Being moved, he will not spare to *gird*
the gods.

SIC. *Be-mock* the modest moon.

*of the same
mind*

*i.e. with age
are you going
to retire from
war?*

*worthy of
Roman birth*

*you are worthy
to lead*

gibe at

mock at

¹You have promised before that you would do so.

²Rather than be left behind in this war.

³You have in this meeting shown fair blossoms of valour. Of course, spoken ironically.

BRU. The present wars devour him : he is
grown
Too proud *to be* so valiant.
SIC. Such a nature,
Tickled with good success, ¹disdains the shadow
Which he treads on at noon. But I do wonder
His insolence can *brook to be commanded*
Under Cominius.
BRU. Fame, at the which he aims,—
In *whom* already he 's well graced,—cannot
Better be held, nor *more* attain'd, than by 270
A place below the first ; for what *miscarries*
Shall be the general's fault, though he perform
To the utmost of a man ; and *giddy censure*
Will then cry out of Marcius, 'O, if he
Had *borne* the business !'
SIC. Besides, if things go well,
²Opinion, that so sticks on Marcius, shall
Of his *demerits* rob Cominius.
BRU. Come :
Half all Cominius' honours *are to* Marcius,
Though Marcius earn'd them not ; and all his
faults
To Marcius shall be honours, though, indeed, 280
In aught he merit not.
SIC. Let's hence, and hear
³How the dispatch is made ; and in what
fashion,
More than *his singularity*, he goes
Upon this present action.
BRU. Let's along. [*Exeunt.*]

of being

gratified

endure
hold a
command

which
in greater
degree
goes adversely

the most a
man can do
inconstant
opinion
had the direc
tion of

merits. Cf.
Othello I.,
ii. 22
are ascribed to

his singular
character

¹ Will not brook being obscured by the smallest shadow, even that cast at noon.

² The good reputation that clings to him.

³ How things are arranged for setting out.

SCENE II. *Corioli. The Senate-house.**Enter TULLUS AUFIDIUS and certain Senators.*

I SEN. So, your opinion is, Aufidius,
That they of Rome are *enter'd in our counsels*
And know how we proceed.

*acquainted with
our plans*

AUF. Is it not yours?
What ever have been thought on in this state,
That could be *brought to bodily act* ere Rome
Had circumvention? 'Tis not four days gone
Since I heard *thence*; these are the words: I
think

*put into action
was able to
frustrate us
from Rome*

I have the letter here; yes, here it is:—
[Reads] 'They have *press'd a power*, but it is
not known

levied an army

Whether for east or west. The dearth is great; 10
The people mutinous; and it is rumour'd,
Cominius, Marcius your old enemy,
Who is of Rome worse hated than of you,
And Titus Lartius, a most valiant Roman,
These three *lead on this preparation*
Whither 'tis bent: most likely 'tis for you:
Consider of it.'

*command these
forces*

I SEN. Our army's in the field:
We never yet made doubt but Rome was ready
To *answer* us.

oppose

AUF. ¹Nor did you think it folly
To keep your great pretences veil'd till when 20
They needs must show themselves; which in
the *hatching*,

disclosure

It seem'd, appear'd to Rome. By the discovery,
²We shall be shorten'd in our aim; which was,
To *take in* many towns ere almost Rome
Should know we were afoot.

subdue

2 SEN. Noble Aufidius,
Take your commission; *hie* you to your bands;
Let us alone to guard Corioli:

hasten

¹ Still you thought it wise to keep your design hidden, till the time came when
it was obliged to be disclosed.

² We shall be able to achieve less than we aimed at.

If they *set down before*'s, ¹for the remove
Bring up your army ; but, I think, you'll find
They've not prepared for us.

besiege us

AUF. O, doubt not that ; 30
I speak from certainties. Nay, more,
²Some parcels of their power are forth already,
And *only hitherward*. I leave your honours.
If we and Caius Marcius chance to meet,
'Tis sworn between us, we shall ever strike
Till one can do no more.

*are bent against
us only*

ALL. The gods assist you !

AUF. And keep your honours safe !

I SEN. Farewell !

2 SEN. Farewell.

ALL. Farewell. [Exeunt.]

SCENE III. Rome. A Room in MARCIUS' House.

Enter VOLUMNIA and VIRGILIA : *they sit down on
two low stools, and sew.*

chairs

³VOL. I pray you, daughter, sing ; or express
yourself in a *more comfortable sort* : if my son
were my husband, I should *freelier* rejoice in
that absence wherein he won honour, than in
the embracements of his bed, where he would
show most love. When yet he was but *tender-*
bodied, and the only son of my womb ; when
youth with comeliness plucked all gaze his
way ; when, *for a day of king's entreaties*, a
mother should not sell him an hour from her
beholding ; I, considering how honour would
become such a person, that it was no better
than picture-like to hang by the wall, if renown
made it not stir, was pleased to let him seek
danger where he was like to find fame. To a
cruel war I sent him ; from whence he returned,

*more cheerfully
with freer
heart*

very young

*though a king
prayed for a
whole day
sight*

*i.e. the war
against
Tarquin the
Proud*

¹Bring your army up to raise the siege.

²Some small divisions of their army are started forth.

³According to Livy, Volumnia was wife to Coriolanus, and his mother was
Tetulia.

his ¹brows bound with oak. I tell thee, daughter,
I sprang not more in joy at first hearing he was
a man-child than now in first seeing he had
proved himself a man.

20

VIR. But had he died in the business,
madam; how then?

VOL. Then his good report should have been
my son; I therein would have found issue.
Hear me profess sincerely; had I a dozen sons,
each in my love alike, and none less dear than
thine and my good Marcius, I had rather had
eleven die nobly for their country than ²one
voluptuously surfeit out of action.

Enter a Gentlewoman.

GENT. Madam, the Lady Valeria is come to
visit you.

30

VIR. Beseech you, give me leave to retire
myself.

VOL. Indeed, you shall not.

Methinks, I *hear hither* your husband's drum,
See him pluck Aufidius down by the hair;
As children from a bear, the Volsces shunning
him:

*I hear beating
towards us*

Methinks, I see him stamp thus, and call thus:
'Come on, you cowards! you were got in fear,
Though you were born in Rome:' his bloody
brow.

With his mail'd hand then wiping, forth he goes,
Like to a *harvest-man*, that's task'd to mow

40

reaper

Or all, or lose his hire.

VIR. His bloody brow! O Jupiter, no blood!

VOL. Away, you fool! it more becomes a man
Than *gilt his trophy*: the breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead, when it spit forth blood
At Grecian swords, *contemning*. Tell Valeria,
We are fit to bid her welcome.

*a superficial
display of
gold becomes
his tomb
despising*

[Exit Gentlewoman.]

¹ The crown of oak leaves was given by the Romans to him who saved the life of a citizen, and was accounted more honourable than any other.

² Live idly at home in pleasure and luxury.

VIR. Heavens *bless* my lord from *fell* Aufidius !

VOL. He 'll beat Aufidius' head below his
knee,

50

And tread upon his neck.

Re-enter Gentlewoman, with VALERIA and an Usher.

VAL. My ladies both, good day to you.

VOL. Sweet madam.

VIR. I am glad to see your ladyship.

VAL. How do you both ? you are *manifest*
housekeepers. What are you sewing here ? A
fine *spot*, in good faith. How does your little
son ?

*preserve
fierce*

*evident stay-at-
homes
design*

VIR. I thank your ladyship ; well, good
madam.

60

VOL. He had rather see the swords, and hear
a drum, than look upon his schoolmaster.

VAL. O' my word, the *father's son* ; I'll swear
'tis a very *pretty boy*. O' my troth, I *looked upon*
him o' Wednesday half an hour together :
has such a *confirmed* countenance. I saw him
run after a gilded butterfly ; and when he caught
it, he let it go again ; and after it again ; and
over and over he comes, and up again, caught it
again : *or* whether his fall enraged him, or
how 'twas, he did so set his teeth, and tear it ;
O, I warrant, how he *mammocked it* !

*a son worthy of
and like his
father*

*fine
watched
firmly fixed*

*he tumbles over
'or' is
unnecessary*

70

tore it to pieces

VOL. One on's father's moods.

VAL. Indeed, la, 'tis a noble child.

VIR. A *crack*, madam.

VAL. Come, lay aside your *stitchery* ; I must
have you play the idle huswife with me this
afternoon.

*a pert little
boy, an imp
needlework*

VIR. No, good madam ; I will not out of
doors.

80

VAL. Not out of doors.

VOL. She shall, she shall.

VIR. Indeed, no, by your patience ; I 'll not
over the threshold till my lord return from the
wars.

VAL. Fie, you confine yourself most unreasonably. Come, you must go visit the good lady that lies in.

VIR. I will wish her speedy strength, and visit her with my prayers : but I cannot go thither. 90

VAL. Why, I pray you ?

VIR. 'Tis not to save labour, nor that I want love.

VAL. You would be another Penelope : yet they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. Come ; I would your cambric were sensible as your finger, that you might leave pricking it for pity. Come, you shall go with us.

VIR. No, good madam, pardon me ; indeed, I will not forth. 100

VAL. In truth, la, go with me : and I'll tell you excellent news of your husband.

VIR. O, good madam, there can be none yet.

VAL. Verily, I do not jest with you ; there came news from him last night.

VIR. Indeed, madam ?

VAL. In earnest, it's true ; I heard a senator speak it. Thus it is :—The Volsces have an army forth, against whom Cominius the general is gone, with one part of our Roman power : 110 your lord, and Titus Lartius are set down before their city Corioli ; ¹they nothing doubt prevailing, and to make it brief wars. This is true, on mine honour ; and so, I pray, go with us.

VIR. Give me excuse, good madam ; I will obey you in everything hereafter.

VAL. Let her alone, lady : as she is now, she will but disease our better mirth.

VAL. In troth, I think she would. Fare you well, then. Come, good sweet lady. Prithee, 120 Virgilia, turn thy solemnness out o' door, and go along with us.

VIR. No, at a word, madam ; indeed, I must not. I wish you much mirth.

VAL. Well, then, farewell.

[*Exeunt.*]

pray for her health

am lacking in

sensitive

go forth

out against us

have laid siege to

damp our spirits

solemnity

¹ They are confident of success, and that the war will have a speedy end.

SCENE IV. *Before Corioli.*

Enter, with drum and colours, MARCIUS, TITUS

LARTIUS, Officers, and Soldiers.

To them a Messenger.

MAR. Yonder comes news. A *wager*, they have met.

LART. My horse to yours, no.

MAR. 'Tis done.

LART. Agreed.

MAR. Say, has *our general* met the enemy?

MESS. They *lie in view*; but have not spoke as yet.

LART. So, the good horse is mine.

MAR. I'll buy him of you.

LART. No, I'll nor sell nor give him: lend you him I will,

For half a hundred years. *Summon* the town.

MAR. How far off lie these armies?

MESS. Within this mile and half.

MAR. Then shall we hear their '*larum*, and they ours.

Now, Mars, I prithee, make us quick in work, 10

That we with *smoking* swords may march from hence,

To help our *fielded friends*! Come, blow thy blast.

They sound a parley. Enter, on the walls, some Senators and others.

Tullus Aufidius, is he within your walls?

I SEN. ¹No, nor a man that fears you less than he,

That's *lesser* than a little. Hark, our drums

[*Drums afar off.*]

Are bringing forth our youth.—We'll break our walls,

Rather than they shall *pound us up*: our gates, Which yet seem shut, we have *but* pinn'd with *rushes*;

They'll open of themselves. [*Other alarums.*]

a bet
Cominius and
the Volscian
army

Cominius
in sight of
each other

i.e. for a parley

alarum

hot with our
enemies'
blood
allies in the
open field

double com-
parative

shut us up as
in a pin-fold
not barred
them strongly

¹ The sense requires it to be read 'nor a man who fears you more than he does.'

Hark you, far off:

There is Aufidius; *list*, what work he makes
Amongst your *cloven* army. 20

*listen to
with broken
ranks*

MAR. O, they are at it!

LART. ¹Their noise be our instruction.
Ladders, ho!

The Volsces enter and pass over the stage.

MAR. They fear us not, but issue *forth* their
city.

forth from

Now put your shields before your hearts, and fight
With hearts *more proof* than shields. Advance,
brave Titus:

better tempered

²They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. Come on,
my fellows:

He that retires, I'll take him for a Volsce,
And *he shall feel mine edge*.

*I'll run my
sword
through him*

Alarum, and exeunt Romans and Volsces, fighting.

The Romans are beaten back to their trenches.

Re-enter MARCIUS.

MAR. All the *contagion of the south* light on you, 30
You shames of Rome! you herd of—Boils and
plagues

pestilence

Plaster you o'er, that you may be abhorr'd
Further than seen, and one infect another

³Against the wind a mile! You souls of geese
That bear the shapes of men, how have you run
From slaves that apes would beat! Pluto and
hell!

All hurt behind: backs red, and faces pale
With flight and *agued fear*! Mend, and charge
home,

*fear that
makes you
shake
the stars
keep your
ranks and
not run away*

Or, by the *fires of heaven*, I'll leave the foe,
And make my wars on you: look to't; come on; 40
If you'll *stand fast*, we'll beat them to their wives,
As they us to our trenches. Follow me.

¹ Let us be instructed by their shouts to begin operations.

² They hold us more in contempt than we supposed.

³ A mile away and in an opposite direction to the wind's course.

Another alarm. The Volsces and Romans re-enter, and the fight is renewed. The Volsces retire into Corioli, and MARCIUS follows them to the gates.

So, now the gates are *open* : now *prove good seconds* ;
'Tis for the followers fortune widens them,
Not for the fliers : mark me, and do the like.

[He enters the gates, and is shut in.

1 SOL. Fool-hardiness ; not I.

2 SOL. Nor I.

3 SOL. See, they have shut him in.

[Alarm continues.]

ALL. To the *pot*, I warrant him.

Enter TITUS LARTIUS.

LART. What is become of Marcius ?

ALL. Slain, sir, doubtless.

1 SOL. Following the fliers at the very heels,
With them he enters ; who, upon the sudden, 50
Clapp'd to their gates : he is himself alone,
To *answer* all the city.

LART. O noble fellow !

Who ¹sensibly outdares his senseless sword,
And, ²when it bows, stands up. Thou art *left*,
Marcius :

A carbuncle entire, as big as thou art,
Were not so rich a jewel. ³Thou wast a soldier
Even to Cato's wish, not fierce and terrible
Only in strokes ; but, with thy grim looks and
The *thunder-like percussion of thy sounds*,
Thou madest thine enemies shake, as if the world 60
Were *feverous* and did tremble.

Re-enter MARCIUS, bleeding, assaulted by the enemy.

1 SOL. Look, sir !

LART. O, 'tis Marcius !

Let's *fetch him off*, or *make remain* alike.

[They fight, and all enter the city.]

*open
support me
well*

destruction

stand up to

*some authori-
ties read
'lost'*

*the terror
inspiring
loudness of
thy voice
feverish*

*rescue him
simply mean:
'remain'*

¹ He who has feeling seems to feel blows less than his sword which has none.

² If his sword should sink under pressure he remains as full of courage as ever.

³ A reference to Cato's opinion that a soldier should carry terror in his look and tone. But Cato lived at a later date.

SCENE V. *Corioli. A Street.**Enter certain Romans, with spoils.*1 ROM. *This will I carry to Rome.*2 ROM. *And I this.*3 ROM. *A murrain on't ! I took this for silver.**[Alarum continues still afar off.]**Enter MARCIUS and TITUS LARTIUS, with a Trumpet.*MAR. See here these *movers* that ¹do prize their
hours

At a crack'd drachma ! Cushions, leaden spoons,
Irons of a doit, doublets that hangmen would
 Bury with those that wore them, these base slaves,
 Ere yet the fight be done, pack up : down with them !
 And hark, what noise the general makes ! To him !
 There is the man of my soul's hate, Aufidius, 10
 Piercing our Romans : then, valiant Titus, take
Convenient numbers to make good the city ;
 Whilst I, with those that have the spirit, will haste
 To help Cominius.

LART. Worthy sir, thou bleed'st ;
 Thy exercise hath been too violent
 For a second course of fight.

MAR. Sir, praise me not ;
 My work hath yet not warm'd me. Fare you well.
 The blood I drop is rather *physical*
 Than dangerous to me. To Aufidius thus
 I will appear, and fight.

LART. ²Now the fair goddess, Fortune, 20
 Fall deep in love with thee ; and her great *charms*
 Misguide thy opposers' swords ! Bold gentleman,
 Prosperity be thy page !

MAR. Thy friend no less
 Than *those* she placeth highest ! So, farewell.

LART. Thou worthiest Marcius ! [*Exit MARCIUS.*]
 Go, sound thy trumpet in the market-place ;
 Call thither all the officers o' the town,
 Where they shall know our mind : away ! [*Exeunt.*]

*some article of
plunder**plague**trumpeter**active ones**swords worth
a doit, i.e.
about half a
farthing**sufficient**healthy**spells**to those*¹ Place no more value on time than if it were a worthless coin.² May Fortune be as much a friend to thee as to those she favours most,

SCENE VI. *Near the Camp of Cominius.*

Enter COMINIUS with soldiers, as in retreat.

COM. *Breathe you, my friends: well fought; we are come off*

Like Romans, neither *foolish in our stands*
Nor cowardly in *retire*: believe me, sirs,
We shall be charged again. Whiles we have
struck,

By interims and conveying gusts we have heard
The charges of our friends. The Roman gods,
Lead their successes as we wish our own,
That both our *powers with smiling fronts* en-
countering,
May give you thankful sacrifice.

Enter a Messenger.

Thy news?

MESS. The citizens of Corioli have issued, 10
And given to Lartius and to Marcius battle:
I saw our party to their trenches driven,
And then I came away.

COM. Though thou speak'st truth,
Methinks, thou speak'st not well. How long
is 't since?

MESS. Above an hour, my lord.

COM. 'Tis not a mile; *briefly* we heard their
drums;

How couldst thou in a mile *confound* an hour,
And bring thy news so late?

MESS. Spies of the Volsces
Held me in chase, that I was forced to wheel
Three or four miles about; else had I, sir, 20
Half an hour since brought my report.

COM. Who's yonder,
That does appear as he were flay'd? O gods!
He has the *stamp* of Marcius; and I have
Beforetime seen him thus.

MAR. Come I too late?

Take breath

*foolhardy in
the stands we
make
in retreating
at intervals
winds blowing
towards us*

*divisions of
our army
faces glad with
victory*

*shortly before
this*

*meaning here
'expend'*

*visible
character*

COM. The shepherd knows not thunder from
 a *tabor*,
 More than I know the sound of Marcius' tongue
 From every meaner man.

Enter MARCIUS.

MAR. Come I too late?

COM. Ay, if you come not in the blood of
 others,
 But mantled in your own.

MAR. O, let me *clasp* ye
 In arms as sound as when I woo'd; in heart 30
 As merry, as when our nuptial day was done,
 And tapers burn'd to bedward.

COM. Flower of warriors.
 How is 't with Titus Lartius?

MAR. As with a man busied about decrees:
 Condemning some to death, and some to exile;
 Ransoming him, or *pitying*, threatening the other,
 Holding Corioli in the name of Rome,
 Even like a fawning greyhound in the leash,
 To let him slip at will.

COM. Where is that slave
 Which told me they had beat you to your
 trenches? 40
 Where is he? call him hither.

MAR. Let him alone;
 He did inform the truth: but for our gentlemen,
 The *common file*—a plague!—tribunes for them!—
 The mouse ne'er shunn'd the cat as they did
 budge

From rascals worse than they.

COM. But how prevail'd you?

MAR. Will the time serve to tell? I do not
 think.

Where is the enemy? are you lords o' the field?
 If not, why cease you till you are so?

COM. Marcius,
 We have at disadvantage fought, and did
 Retire to *win our purpose*. 50

MAR. How lies their battle? know you on
 which side

small drum

embrace

*remitting his
ransom*

the plebeians

run away

gain our end

They have placed their men of trust ?

COM. As I guess, Marcius,
Their bands i' the vaward are the Antiates,
Of their best trust ; o'er them Aufidius,
Their very heart of hope.

MAR. I do beseech you,
By all the batties wherein we have fought,
By the blood we have shed together, by the vows
We have made to endure friends, that you directly
Set me against Aufidius and his Antiates ;
And that you not delay the present ; but, 60
Filling the air with swords advanced and darts,
We prove this very hour.

COM. Though I could wish
You were conducted to a gentle bath,
And balms applied to you, yet dare I never
Deny your asking. Take your choice of those
That best can aid your action.

MAR. Those are they
That most are willing. If any such be here,—
As it were sin to doubt,—that love this painting
Wherein you see me smear'd ; ¹if any fear 70
Lesser his person than an ill report ;
If any think ²brave death outweighs bad life,
And that his country's dearer than himself ;
Let him alone, or so many so minded,
Wave thus, to express his disposition,
And follow Marcius.

[They all shout, and wave their swords ;
take him up in their arms, and cast up
their caps.]

O, me alone ? Make you a sword of me ?
If these shows be not outward, which of you
But is four Volsces ? None of you but is
Able to bear against the great Aufidius
A shield as hard as his. A certain number, 80
Though thanks to all, must I select from all : the
rest

Shall bear the business in some other fight,

troops placed in
the front of
the battle
on whom they
depend most
the very centre
of their
hopes

opposite
do not let the
present time
slip
lifted high
at once enter on
the contest

i.e. blood

more precious
him only

if this is not
mere out-
ward pro-
fession
equal in valour
to four
Volsces

take part

¹ If any one is less afraid of death than of losing his reputation.

² That to die bravely is better than to live a coward.

As cause will be obey'd. Please you to march;
And four shall quickly draw out my command,
Which men are best inclined.

occasion may
require

COM. March on, my fellows :
Make good this *ostentation*, and you shall
Divide in all with us. [Exeunt.]

profession

SCENE VII. *The Gates of Corioli.*

TITUS LARTIUS, *having set a guard upon Corioli,
going with a drum and trumpet toward
COMINIUS and CAIUS MARCIUS, enters with a
Lieutenant, a party of Soldiers, and a Scout.*

gates

LART. So; let the *ports* be guarded: keep
your duties,
As I have set them down. If I do send, despatch
Those ¹centuries to our aid; the rest will serve
For a short holding: if we lose the field,
We cannot keep the town.

to hold the town
for a short
time
us

LIEU. Fear not our care, sir.

LART. Hence, and shut your gates upon 's.—
Our guider, come; to the Roman camp conduct
us. [Exeunt.]

SCENE VIII. *A Field of Battle between the
Roman and the Volscian Camps.*

*Alarum. Enter MARCIUS and AUFIDIUS from
opposite sides.*

MAR. I'll fight with none but thee; for I do
hate thee
Worse than a promise-breaker.

AUF. We hate alike :
²Not Afric owns a serpent I abhor
More than thy fame and envy. Fix thy foot.

MAR. Let the *first budger* die the other's slave,
And the gods doom him *after* !

he who first
gives way
afterwards

AUF. If I fly, Marcius,
Halloo me like a hare.

MAR. Within these three hours, Tullus,
Alone I fought in your Corioli walls,

¹ A century meant a band of 100 soldiers.

² I abhor thy fame more than any serpent in Africa, and yet I envy it.

And made what work I pleased ; 'tis not my blood
Wherein thou seest me *mask'd* : for thy revenge 10
Wrench up thy power to the highest.

*covered as
with a mask
exert*

AUF. Wert thou the Hector

¹That was the whip of your bragg'd *progeny*,
Thou shouldst not *scape* me here.

*race
escape*

[*They fight, and certain Volsces come to
the aid of AUFIDIUS.*

²*Officious*, and not valiant—you have shamed me
In your condemned seconds.

interfering

[*Exeunt fighting, driven in by MARCIUS.*

SCENE IX. *The Roman Camp.*

*Alarum. A retreat is sounded. Flourish. Enter
at one side, COMINIUS and Romans; at the
other side, MARCIUS, with his arm in a scarf,
and other Romans.*

COM. If I should tell thee o'er this thy day's
work,

Thou'lt not believe thy deeds : but I'll report it
Where senators shall mingle tears with smiles ;
Where great patricians shall attend, and shrug,
I' the end admire ; where ladies shall be *frighted*,
And, *gladly quaked*, hear more ; where the dull
tribunes,

*frightened
pleased with
the sensation
of being made
to tremble*

That, with the *fusty* plébeians, hate thine honours,
Shall say, *against their hearts*, ' We thank the gods
Our Rome hath such a soldier ! '

*mouldy
contrary to
their natural
inclination*

Yet camest thou to a morsel of this feast, 10

³Having fully dined before.

*Enter TITUS LARTIUS, with his Power, from the
pursuit.*

army

LART.

O general,

¹ The principal agent by whom the Trojans, from whom you boast descent, beset the Greeks.

² You have to my shame given me help, which I must condemn as intrusive rather than praise as valour.

³ Having had thy fill of fighting before this last engagement.

¹Here is the steed, we the caparison :
Hadst thou beheld—

MAR. Pray now, no more ; my mother,
Who has a *charter* to *extol* her blood,
When she does praise me, grieves me. I have done
As you have done ; that's what I can ; ²induced
As you have been ; that's for my country :
He that has but effected his good will
Hath overta'en mine act.

COM. ³You shall not be
The grave of your deserving ; Rome must know 20
The value of her own : 'twere a concealment
Worse than a theft, no less than a *traducement*,
To hide your doings, and to silence that,
Which, ⁴to the spire and top of praises *vouch'd*
Would seem but modest. Therefore, I beseech you,—
In sign of what you are, not to reward
What you have done,—before our army hear me.

MAR. I have some wounds upon me, and they
smart
To hear themselves remember'd.

COM. Should they not,
Well might they *fester* 'gainst ingratitude, 30
And *tent themselves with death*. Of all the horses—
Whereof we have *ta'en good*, and good store—of all
The treasure, in this field achieved and city,
We render you the tenth ; to be *ta'en forth*,
Before the common distribution, at
Your only choice.

MAR. I thank you, general ;
But cannot make my heart consent to take
A bribe to pay my sword : I do refuse it ;
And *stand upon my common part* with those
That have beheld the doing. 40

[*A long flourish. They all cry, " MARCIUS !
MARCIUS ! " cast up their caps and lances.
COMINIUS and LARTIUS stand bare.*]

*recorded right
praise*

*misrepresentation
borne witness
to*

*gather
cure them-
selves by
dying
taken good
ones*

*your choice
alone*

*insist on
having only
my fair
share*

¹ This man performed the action, we only form part of the show.

² With the same motive as you had, namely our country's honour.

³ Your deserts shall not be buried by your own words.

⁴ Even if proclaimed in the highest possible terms of eulogy, would still seem but moderate praise.

MAR. May these same instruments, which
you profane,
Never sound more ! When drums and trumpets
shall

I' the field prove flatterers, let courts and cities be
Made all of *false-faced soothing* !
When steel grows ¹soft as the *parasite's* silk,
Let *him* be made a coverture for the wars !
No more, I say, for that I have not wash'd
My nose that bled, or *foil'd* some *debile* wretch,
²Which, without note, here's many else have done,
³You shout me forth in acclamations hyperbolical ; 50
As if I loved *my little* should be *dicted*
In praises *sauced* with lies.

COM. Too modest are you ;
More cruel to your good report, than grateful
To us that *give* you truly : by your patience,
If 'gainst yourself you be incensed, we'll put you—
Like one that *means his proper harm—in manacles*,
Then reason safely with you. Therefore, be it
known,

As to us, to all the world, that Caius Marcius
Wears this war's *garland* : in token of the which,
My noble steed, known to the camp, I give him, 60
With all his *trim* belonging ; and, from this time,
For what he did before Corioli, call him,
With all the applause and clamour of the host,
CAIUS MARCIUS CORIOLANUS ! Bear
The *addition* nobly ever !

ALL. Caius Marcius Coriolanus !

[*Flourish. Trumpets sound, and drums.*]

COR. I will go wash ;
And when my face is *fair*, you shall perceive
Whether I blush or no ; howbeit, I thank you.
I mean to stride your steed ; and, at all times, 70

sycophantic
flattery
sycophant's
= *it*

overcome
weak

my insignifi-
cant deeds
fed
seasoned

describe -

tries to do
harm to his
own person
chains for the
hands
wreath

trappings

title

clean

¹ The arrangement of the lines 43-50 has been much discussed. This form is mainly that of Steevens, also adopted in the so-called Cambridge Edition.

² Which many others have done without any particular notice being taken.

³ You proclaim my deeds in exaggerated shouts of applause.

¹To *undercrest* your good addition
To the fairness of my power.

COM. So, to our tent;
Where, ere we do repose us, we will write
To Rome of our success. You, Titus Lartius,
Must *to Corioli back*: send us to Rome
The *best*, with whom we may *articulate*,
For their own good, and ours.

LART. I shall, my lord.

COR. The gods begin to mock me. I, that now
Refused most princely gifts, am bound to beg
Of my lord general.

COM. Take 't: 'tis yours. What is 't? 80

COR. I *sometime* lay, here in Corioli,
At a poor man's house; he used me kindly:
He cried to me; I saw him prisoner;
But then Aufidius was within my view,
And wrath o'erwhelm'd my pity. I request you
To give my poor host freedom.

COM. O, well begg'd!
Were he the butcher of my son, he should
Be free as is the wind. Deliver him, Titus.

LART. Marcius, his name?

COR. By Jupiter! forgot!
I am weary; yea, my memory is tired. 90
Have we no wine here?

COM. Go we to our tent.
The blood upon your visage dries; 'tis time
It should be look'd to: come. [Exeunt.]

SCENE X. *The Camp of the Volsces.*

*A Flourish. Cornets. Enter TULLUS AUFIDIUS,
bloody, with two or three Soldiers.*

AUF. The town is ta'en!

1 SOLD. 'Twill be deliver'd back on good
condition.

AUF. Condition!

I would I were a Roman; for I cannot,

*wear on my
crest
title*

*go back to
Corioli
the chief men of
Corioli
enter into
articles for
a peace*

once

¹ The expression, which belongs to the language of heraldry, signifies that he would endeavour to support their good opinion of him.

Being a Volsce, be that I am. Condition!
 What good condition can a treaty find
I' the part that is at mercy. Five times, Marcius,
 I have fought with thee; so often hast thou
 beat me;

*for the con-
 quered side*

And would'st do so, I think, should we encounter
 As often as we eat. By the elements, 10
 If e'er again I meet him beard to beard,
 He is mine, or I am his. Mine *emulation*
 Hath not that honour in 't, it had; for where
 I thought to crush him in an equal force,
 True sword to sword, I'll *potch* at him some way,
Or wrath *or* craft may get him.

rivalry

thrust

either, or

I SOLD. He's the devil.

AUF. Bolder, though not so subtle. ¹My
 valour's poison'd

With only suffering stain by him; for him
 Shall fly out of itself. Nor sleep nor sanctuary,
 Being *naked*, sick; nor *fane* nor Capitol, 20
 The prayers of priests nor times of sacrifice,
Embarquements all of fury, shall lift up
 Their *rotten* privilege and custom 'gainst
 My *hate* to Marcius: where I find him, were it
 At home, *upon my brother's guard*, even there,
 Against the *hospitable canon*, would I
 Wash my fierce hand in 's heart. Go you to
 the city;

*unarmed
 temple*

*restraints
 corrupted*

*hatred
 with my
 brother
 posted to
 protect him
 laws of hospi-
 tality*

Learn how 'tis held; and what they are that must
 Be hostages for Rome.

I SOLD. Will not you go?

AUF. I am *attended* at the cypress grove: I
 pray you,— 30

waited for

'Tis south the city mills,—bring me word thither
 How the world goes, ²that to the pace of it
 I may spur on my journey.

I SOLD. I shall, sir. [*Exeunt.*]

¹ Because I have so often been defeated by him my valour has lost its honourable quality, and would now, working his harm, use means dishonourable.

² That I may adjust my movements to the times.

ACT II.

SCENE I. *Rome. A Public Place.**Enter MENENIUS, SICINIUS, and BRUTUS.*

MEN. The *augurer* tells me we shall have news to-night.

BRU. Good, or bad?

MEN. Not according to the prayer of the people, for they love not Marcius.

SIC. Nature teaches beasts to know their friends.

MEN. Pray you, who does the wolf love?

SIC. The lamb.

MEN. Ay, to devour him; as the hungry 10
plebeians would the noble Marcius.

BRU. He's a lamb indeed, that baes like a bear.

MEN. He's a bear indeed, that lives like a lamb. You two are old men: tell me one thing that I shall ask you.

BOTH TRIB. Well, sir.

MEN. In what *enormity* is Marcius poor in, that you two have not in abundance?

BRU. He's poor in no one fault, but stored with all.

SIC. Especially in pride.

BRU. And *topping* all others in boasting.

MEN. This is strange now. Do you two know how you are *censured* here in the city, I mean of us o' *the right-hand file*? Do you?

BOTH TRIB. Why, how are we censured?

MEN. Because you talk of pride now,—Will you not be angry?

BOTH TRIB. Well, well, sir; well.

MEN. Why, 'tis no great matter; ¹for a very 30
little thief of occasion will rob you of a great deal of patience: *give your dispositions the reins*, and be angry at your pleasures; at the least, if you take it as a pleasure to you in being so.

*soothsayer in
ancient Rome*

perversity

surpassing

*estimated
the aristocrats*

*let your
tempers have
free scope*

¹ The smallest matter of annoyance will, as a thief, rob you of most of your patience,

You blame Marcius for being proud?

BRU. We do it not alone, sir.

MEN. I know, you can do very little alone; for your helps are many, or else your actions would grow *wondrous single*: your abilities are too infant-like for doing much alone. You talk of pride: O, that you could *turn your eyes toward the napes of your necks*, and make but an interior survey of your good selves! O, that you could!

BRU. What then, sir?

MEN. Why, then you should discover a brace of *unmeriting*, proud, violent, testy magistrates, alias fools, as any in Rome.

SIC. Menenius, you are known well enough too.

MEN. I am known to be a *humorous* patrician, and one that loves a cup of hot wine with not a drop of *allaying Tiber* in't; ¹said to be something imperfect in favouring the first complaint—hasty and tinder-like upon *too trivial motion*; ²one that converses more with the *buttock* of the night than with the forehead of the morning: what I think, I utter, and spend my malice in my breath. Meeting two such *wealsmen* as you are—I cannot call you *Lycurguses*—if the drink you give me *touch my palate adversely*, I make a crooked face at it. I cannot say, your worships have delivered the matter well, when I ³find the ass in compound with the major part of your syllables; and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you, you have good faces. If you see this in *the map of my microcosm*, follows it, that I am known well enough too? What harm can your *bisson conspectuities* glean out of this character, if I be known well enough too?

a quibbling way of saying 'very silly' see your own faults

worthless

swayed by humour water to dilute it too slight provocation end

statesmen

i.e. if I do not like the taste

my face blind powers of discernment

¹ Accused of being rather inconsiderate in giving judgment in favour of the man who first lodges his complaint.

² Rather a late liar down than an early riser.

³ I find that in most of the things you say there is a large admixture of foolishness.

BRU. Come, sir, come, we know you well enough.

MEN. You know neither me, yourselves, nor anything. You are ambitious for poor knaves' *caps and legs*: you wear out a good wholesome forenoon, in hearing a cause between an orange-wife and a *fosset-seller*; and then *rejourn* the *controversy* of threepence to a second day of *audience*. When you are hearing a matter between party and party, if you chance to be pinched with the colic, you make faces like *munmers*, *set up the bloody flag* against all patience, and, in roaring for a chamber-pot, dismiss the controversy *bleeding*, the more entangled by your hearing: all the peace you make in their cause is, calling both the parties knaves. You are a pair of strange ones.

BRU. Come, come, you are well understood to be a ¹perfecter giber for the table than a necessary *bencher* in the Capitol. 90

MEN. Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth the wagging of your beards; and your beards deserve not so honourable a grave, as to stuff a *botcher's* cushion, or to be entombed in an ass's pack-saddle. Yet you must be saying, Marcius is proud; who, ²in a cheap estimation, is worth all 100 your predecessors, *since Deucalion*, though, peradventure, some of the best of 'em were hereditary hangmen. *God-den* to your worships: more of your conversation would infect my brain, being the herdsmen of the beastly plebeians: I will be bold to take my leave of you.

[BRUTUS and SICINIUS move away.]

salutations
and bowing.
seller of taps
adjourn
dispute about
hearing

buffoons
declare war
unhealed

senator

a mender of old
clothes

since the flood

good even

¹ Everyone knows you are a better hand at talking light nonsense at a feast than at performing your duties as a statesman in the Capitol.

² To attach only a moderate value to his worth.

Enter VOLUMNIA, VIRGILIA, and VALERIA, &c.

How now, my as fair as noble ladies—and the moon, were she earthly, no nobler—whither do you follow your eyes so fast? 110

VOL. Honourable Menenius, my boy Marcius approaches; for the love of Juno, let's go.

MEN. Ha! Marcius coming home?

VOL. Ay, worthy Menenius; and with *most prosperous approbation*.

MEN. *Take my cap, Jupiter*, and I thank thee. Hoo! Marcius coming home!

VIR., VAL. Nay, 'tis true.

VOL. Look, here's a letter from him: the state hath another, his wife another; and, I 120 think, there's one at home for you.

MEN. I will make my very house reel to-night:—a letter for me!

VIR. Yes, certain, there's a letter for you; I saw it.

MEN. A letter for me! It gives me an estate of seven years' health; in which time I will *make a lip at* the physician: the most sovereign prescription in Galen is but *empiric* cutic, and, to this preservative, of no better report 130 than a *horse-drench*. Is he not wounded? he was wont to come home wounded.

VIR. O, no, no, no.

VOL. O, he is wounded; I thank the gods for't.

MEN. So do I too, if it be not too much. Brings 'a victory in his pocket the wounds become him.

VOL. On's brows, Menenius: he comes the third time home with the *oaken garland*. 140

MEN. Has he *disciplined* Aufidius soundly?

VOL. Titus Lartius writes, they fought together, but Aufidius got off.

MEN. And 'twas time for him too, I'll warrant him that: *an* he had stayed by him, I would not have been so *fidiused* for all the chests in Corioli, and the gold that's in them. Is the senate *possessed* of this?

all the approval of success (he throws his cap in the air)

scorn

a word coined by Menenius; like quackery = empirical compared with a draught of medicine for a horse

he

on his

see I. iii. 17. and note corrected if a participle jocularly formed from the name Aufidius fully informed of

VOL. Good ladies, let's go. Yes, yes, yes; the senate has letters from the general, wherein 150 he gives my son *the whole name of the war*: he hath in this action outdone his former deeds doubly.

*all the honours
of the war*

VAL. In troth, there 's wondrous things spoke of him.

MEN. Wondrous! ay, I warrant you, and not without his *true purchasing*.

VIR. The gods grant them true!

*having fully
earned them
pooh, pooh!*

VOL. True! *pow, waw.*

MEN. True! I'll be sworn they are true. 160 Where is he wounded? [*To the Tribunes, who come forward.*] God save your good worships! Marcius is coming home: he has more cause to be proud. Where is he wounded?

VOL. I' the shoulder, and i' the left arm: there will be large *cicatrices* to show the people, when he shall stand *for his place*. He received in the repulse of Tarquin seven hurts i' the body.

*scars
for the office of
Consul*

MEN. One i' the neck, and two i' the thigh, 170 —there 's nine that I know.

VOL. He had, before this last expedition, twenty-five wounds upon him.

MEN. Now it 's twenty-seven: ¹every gash was an enemy's grave. [*A shout and flourish.*] Hark! the trumpets.

VOL. These are the ushers of Marcius: before him he carries noise, and behind him he leaves tears:

Death, that dark spirit, in 's *nervy* arm doth lie; 180
²Which, being advanced, declines, and then men die.

sineux

A sennet. Trumpet sounds. Enter COMINIUS and TITUS LARTIUS; between them CORIOLANUS, crowned with an oaken garland; with Captains, Soldiers, and a Herald.

¹ For every stroke he received he slew an enemy.

² Volumnia means that her son has only to lift his arm and his opponent falls.

HER. Know, Rome, that all alone Marcius
 did fight
 Within Corioli gates : where he hath won,
 With fame, a name to Caius Marcius ; *these*
 In honour follows Coriolanus.
 Welcome to Rome, renowned Coriolanus !

*i.e. this pro-
 clamations*

[*Flourish.*]

ALL. Welcome to Rome, renowned Corio-
 lanus !

COR. No more of this ; it does offend my
 heart ;

Pray now, no more.

COM. Look, sir, your mother !

COR. O,
 You have, I know, petition'd all the gods 190
 For my prosperity. [*Kneels.*]

VOL. Nay, my good soldier, up ;
 My gentle Marcius, worthy Caius, and
 By deed-achieving honour newly named,—
 What is it ?—Coriolanus must I call thee ?—
 But, O, thy wife—

*honour won by
 achieving
 deeds*

COR. My ¹gracious silence, hail !
 Would'st thou have laugh'd had I come coffin'd
 home,

That weep'st to see me triumph ! Ah, my dear,
 Such eyes the widows in Corioli wear,
 And mothers that lack sons.

MEN. Now the gods crown thee !

COR. And live you yet ? [*To VALERIA.*] O
 my sweet lady, pardon. 200

VOL. I know not where to turn : O,
 welcome home ;

And welcome, general ; and ye're welcome all.

MEN. A hundred thousand welcomes : I
 could weep,

And I could laugh ; I am light and heavy.

Welcome !

A curse begin at very root on 's heart

That is not glad to see thee ! *You are three*

*of his; cf. I. i
 12 on't
 i.e. Titus
 Lartius,
 Cominius
 and Corio-
 lanus*

¹ A beautiful epithet expressive of Virgilia's womanly bearing.

That Rome should dote on ; yet by the faith of
men,
We 've some old crab-trees here at home, that
will not
Be grafted *to your relish*. Yet welcome, warriors :
We call a nettle but a nettle, and 210
The faults of fools but folly.

*so as to behave
as you would
wish*

COM. ¹Ever right,

COR. Menenius ever, ever.

HER. Give way there, and go on !

COR. [*To his Wife and Mother.*] Your hand,
—and yours :

Ere in our own house I do shade my head,
The good patricians must be visited ;
From whom I have received not only greetings,
But with them *change of honours*.

fresh honours

VOL. I have lived
To see *inherited* my very wishes
And the buildings of my fancy : only there
Is one thing wanting, which I doubt not but 220
Our Rome will cast upon thee.

*possessed,
enjoyed*

COR. Know, good mother,
I had rather be their servant in my way,
Than *sway with them* in theirs.

*bear sway over
them*

COM. On, to the Capitol !

[*Flourish. Cornets. Exeunt in state as before.*

BRUTUS and SICINIUS remain.

BRU. All tongues speak of him and the
blear'd sights
Are spectacl'd to see him. Your prattling nurse
Into a *rapture* lets her baby cry
While she *chats* him : the kitchen *malkin* pins
Her richest *lockram* 'bout her *reechy* neck,
Clambering the walls to *eye* him : stalls, ²*bulks*,
windows,
Are smother'd up, leads fill'd, and ridges *horsed* 230
With *variable complexions*, all agreeing

*sight dimmed
with age
fit
gossips about
maid
coarse linen
sweaty
look at
bestrid
people of
different
appearance*

¹ The speakers mean that Menenius is always the same.

² 'Bulks' are projecting parts of buildings, or the counters within or without the building upon which goods were laid. The word occurs in *Othello* V. i. i. There, stand behind this bulk. Straight will he come.'

In earnestness to see him : *seld-shown flamens*
 Do press among the popular throngs, and puff
 To win a *vulgar station*,¹ our veil'd dames
 'Commit the war of white and damask in
 Their nicely-gawded cheeks to the wanton spoil
 Of Phoebus' burning kisses : such a *pother*
 As if that whatsoever god who leads him
 Were slily crept into his human powers,
 And gave him graceful posture.

*priests who
 seldom show
 themselves
 are out of
 breath
 place among
 the crowd
 bustle*

Sic. On the sudden, 240

I warrant him consul.

BRU. Then our office may,
 During his power, *go sleep*.

*i.e. lie dormant
 carry*

Sic. He cannot temperately transport his
 honours

From where he should begin and end ; but will
 Lose those he hath won.

BRU. In that there's comfort.

Sic. Doubt not

The commoners, for whom we stand, but they
 Upon their ancient malice, will forget,
 With the least cause, these his new honours ;
 which

That he will give them, *make I as little question*
 As he is proud to do 't.

*I have as little
 doubt*

BRU. I heard him swear, 250

Were he to stand for consul, never would he
 Appear i' the market-place, nor on him put
 The ²napless vesture of humility :

Nor, showing, as the manner is, his wounds
 To the people, beg their stinking breaths.

Sic. 'Tis right.

it is true

BRU. It was his word : O, he would miss it,
 rather

Than carry 't, but *by the suit o' the gentry* to him,
 And the desire of the nobles.

*by the patri-
 cians' en-
 treaties*

Sic. I wish no better

¹ Risk ruining their pink and white complexions by exposing them to the glare of the sun.

² A poor garment was worn in the market-place by a candidate for the consular office in Rome.

Than have him hold that purpose, and to put it
In execution.

BRU. 'Tis most like he will. 260

SIC. ¹It shall be to him then as our good wills,
A sure destruction.

BRU. So it must fall out
To him or our authorities. *For an end,*
We must *suggest* the people in what hatred
He *still* hath held them; that *to's power* he would
Have made them mules, ²silenced their pleaders, and
Dispropertied their freedoms; holding them,
In human action and capacity,
Of no more soul nor fitness for the world
Than camels in the war, who *have their provand* 270
Only for bearing burdens, and sore blows
For sinking under them.

SIC. This, as you say, *suggested*
At some time when his soaring insolence
Shall ³teach the people,—which time shall not *want*,
If he be put upon 't: and that's as easy
As to set dogs on sheep,—will *be his fire*
To kindle their dry stubble; and their blaze
Shall darken him for ever.

Enter a Messenger.

BRU. What's the matter?

MESS. ⁴You are sent for to the Capitol. 'Tis
thought,

That Marcius shall be consul: 280

I've seen the dumb men throng to see him, and
The blind to hear him speak: matrons flung
gloves,

Ladies and maids their scarfs and handkerchers,
Upon him as he pass'd; the nobles bended,

*to bring about
a crisis
inform in an
underhand
manner
always
to the utmost
of his power
are given
provender*

*prompted cf. l.
265
be wanting*

*make him fur-
nish a spark*

¹ His intended course of action shall, like our desire, work his destruction.

² Put to silence those who would plead their cause, and tried to take away their freedom.

³ Theobald has 'reach'; Hanmer and the Cambridge Edition 'touch.'

⁴ These four lines are as arranged by Dyce, and adopted in the Cambridge Edition. In the Folios the lines ended, in *Capitol, consul, him, gloves*.

As to Jove's statue ; and the commons made
A shower and thunder with their caps and shouts :
I never saw the like.

BRU. Let's to the Capitol ;
1 And carry with us ears and eyes for the time,
But hearts for the event.

SIC. Have with you. [*Exeunt.*]

let us go along

SCENE II. *The Same. The Capitol.*

Enter two Officers, to lay cushions.

1 OFF. Come, come, they are almost here.
How many stand for consulships ?

2 OFF. Three, they say : but 'tis thought of
every one Coriolanus will *carry it*.

1 OFF. That's a brave fellow ; but he's
vengeance proud, and loves not the common
people.

2 OFF. Faith, there have been many great
men that have flattered the people, who ne'er
loved them ; and there be many that they have
loved, they know not wherefore : so that, if
they love they know not why, they hate upon
no better a ground : therefore, for Coriolanus
neither to care whether they love or hate him
manifests the *true knowledge he has in their dis-*
position ; and, out of his noble carelessness, lets
them plainly see't.

gain it

used adver-
bially. We
should say
'with a
vengeance'

how well he
knows their
characters

1 OFF. If he did not care whether he had their
love or no, 2 he waved indifferently 'twixt doing
them neither good nor harm ; but he seeks their
hate with greater devotion than they can render
it him, and leaves nothing undone, that *may*
fully discover him their opposite. Now, to seem
to *affect* the malice and displeasure of the people
is as bad as that which he dislikes, to flatter
them for their love.

10

20

will plainly
show that he is
opposed to
them
wish for

¹ Let us go and listen and watch all now, storing up our observations till something happens, which requires courageous action.

² He would not care whether he did them good or harm. A confusion of construction. (*See page 181.*)

2 OFF. He hath deserved worthily of his country; and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, *bonneted*, without any further deed to *heave them* at all into their estimation and report: but he hath so planted his honours in their eyes, and his actions in their hearts, that for their tongues to be silent and not confess so much, were a kind of *ingrateful* injury; to report otherwise were a malice, that, giving itself the lie, would pluck reproof and rebuke from every ear that heard it.

30

*saluted by taking off the cap
raise themselves*

ungrateful

1 OFF. No more of him: he is a worthy man: make way, they are coming.

40

A sennet. Enter, with Lictors before them, COMINIUS, the Consul, MENENIUS, CORIOLANUS, many other Senators, SICINIUS and BRUTUS. The Senators take their places; the Tribunes take theirs also by themselves. CORIOLANUS stands.

MEN. Having *determined* of the Volsces, and To send for Titus Lartius, it remains, As the main point of this our after-meeting, To *gratify* his noble service that Hath thus stood for his country: therefore, please you,

*settled matters
concerning*

reward

Most reverend and grave elders, to desire The present consul, and last general In our *well-found* successes, to report, A little of that worthy work perform'd By Caius Marcius Coriolanus; whom We meet here, both to thank, and to remember With honours *like himself*.

50

*approved, or
perhaps
fortunate*

*as great as his
deserts*

*because it may
take too long*

1 SEN. Speak, good Cominius: Leave nothing out *for length*, and ¹make us think Rather our state's defective for requital, Than we to stretch it out. [*To the Tribunes.*]

¹ Make us rather think, that there are not honours great enough in the State to requite him, than that we are unwilling to bestow them.

Masters o' the people,
We do request *your kindest ears*; and, *after*,
¹Your loving motion toward the common body,
To yield what passes here.

SIC. We are *convented*
Upon a pleasing *treaty*; and have hearts
Inclinable to honour and advance
The *theme of our assembly*. 60

BRU. Which the rather
We shall be *blest* to do, if he *remember*
A kinder value of the people than
He hath *hæreto* prized them at.

MEN. That's *off*, that's *off*:
I would you rather had been silent. Please you
To hear Cominius speak?

BRU. Most willingly:
But yet my caution was more *pertinent*
Than the rebuke you give it.

MEN. He loves your people;
But tie him not to be their bedfellow.
Worthy Cominius, speak. [CORIOLANUS *rises*,
and offers to go away.] Nay, keep your place. 70

I SEN. Sit, Coriolanus: never *shame* to hear
What you have nobly done.

COR. Your honours' pardon
I had rather have my wounds to heal again,
Than hear say how I got them.

BRU. Sir, I hope,
My words *disbench'd* you not.

COR. No, sir: yet oft,
When blows have made me stay, I fled from words.
You *soothed not*, therefore hurt not. But your
people,

I love them *as they weigh*.

MEN. Pray now, sit down.

COR. I had rather have one scratch my head
i' the sun

When the alarum were struck, than idly sit 80
To hear ²my nothings monster'd. [Exit.

*that you will
listen kindly
afterwards*

*summoned
subject under
treatment
matter for
which we are
assembled
happy
thinks more
kindly of
hitherto
nothing to the
purpose*

to the point

*be put to the
blush*

*made you leave
your seat*

flattered not

*a figurative
expression
meaning for
what they
are worth*

¹ That you will use your influence with the plebeians in a friendly manner.

² My deeds of which I make no account be made to assume gigantic proportions.

MEN. Masters o' the people,
Your multiplying *spawn* how can he flatter,—
That's thousand to one good one,—when you
now see,

He had rather venture all his limbs for honour
Than one *on* 's ears to hear 't? Proceed,
Cominius.

COM. I shall lack voice: the deeds of
Coriolanus

Should not be utter'd feebly. It is held
That valour is the *chiefest* virtue, and
Most dignifies the *haver*: if it be,
The man I speak of cannot in the world
Be *singly counterpoised*. At sixteen years,
When Tarquin *made a head for Rome*, he fought
Beyond the mark of others: our then dictator,
Whom with all praise I *point at*, saw him fight,
When with his *Amazonian chin* he drove
The *bristled lips* before him. He bestrid
An o'er-press'd Roman, and *i' the consul's view*
Slew three opposers: Tarquin's self he met,
And struck him on his knee; in that day's feats,
When he might act the woman in the scene,
He proved best man i' the field, and for his *meed*
Was brow-bound with the oak. His pupil age
Man-enter'd thus, he waxed like a sea;
And, in the brunt of seventeen battles since,
He *lurch'd* all swords of the *garland*. For this last,
Before and in Corioli, let me say,
I cannot speak him home: he stopp'd the fliers,
And, by his rare example, made the coward
Turn terror into sport. As weeds before
A vessel under sail, so men obey'd,
And fell below his stem: his sword, death's stamp,
Where it did *mark*, it took; from face to foot
He was a thing of blood, whose every motion

for

of his

*chief
possessor
equalled by one
person alone
raised a power
to retake
Rome*

*allude to
chin on which
there grew
no beard
bearded men
in the sight of
the consul*

*reward
received the
oaken gar-
land
robbed
prize of victory*

aim

¹ There is only one worth anything in every thousand.

² Beyond anything which anyone else attained.

³ Passing thus from boyhood to manhood.

⁴ I find no words to set off his merit sufficiently.

⁵ Cries of the slain accompanied each movement of his.

Was timed with dying cries. Alone he enter'd
 The *mortal* gate o' the city, which he painted
 With *shunless* destiny; *aidless* came off,
 And with a sudden reinforcement struck
 Corioli like a planet. Now all 's his:
 When by-and-by the din of war 'gan pierce
 His ready sense: then *straight* his doubled spirit 120
 Re-quick'en'd what in the flesh was *fatigate*,
 And to the battle came he: where he did
 Run *reeking* o'er the lives of men, as if
 'Twere a perpetual spoil: and, till we call'd
 Both field and city ours, he never stood
 To ease his breast with panting.

MEN. Worthy man!

I SEN. ¹He cannot but with measure fit the
 honours

Which we devise him.

COM. Our spoils he *kick'd* at;

And looked upon things precious, as they were
 The common muck o' the world: he covets less 130
 Than *misery* itself would give; ²rewards
 His deeds with doing them; and is content
 To spend the time to end it.

MEN. He's right noble:

Let him be call'd for.

I SEN. Call Coriolanus.

OFF. He doth appear.

Re-enter CORIOLANUS.

MEN. The senate, Coriolanus, are well pleased
 To make thee consul.

COR. I do owe them *still*

My life and services.

MEN. It then remains,

That you do *speak to the people*.

COR. I do beseech you,

Let me o'erleap that custom; for I cannot 140
Put on the gown, stand naked, and entreat them,

deadly
inevitable
ended the con-
test without
help
began to pierce
straightway
i.e. with the
power of two
wearied
steaming

spurned

great distress

always

i.e. to get their
votes

see II. i. 254

¹ No honour can be out of proportion to his merits.

² His deeds are to him their own reward and he is satisfied to perform his work without any ulterior motive.

For my wounds' sake, to give their *suffrage* : please
you

That I may *pass* this doing.

SIC. Sir, the people
Must have their *voices* : neither will they *bate*
One *jot* of ceremony.

MEN. *Put them not to 't* :
Pray you, go *fit you to* the custom, and
Take to you, as your predecessors have,
¹Your honour with your form.

COR. It is a part
That I shall blush in acting, ²and might well
Be taken from the people.

BRU. Mark you that ? 150

COR. To brag unto them,—thus I did, and
thus ;—
Show them the unaching scars which I should hide,
As if I had received them for the *hire*
Of their breath only !

MEN. Do not stand upon 't.
We recommend to you, tribunes of the people,
Our purpose to them ; and to our noble consul
Wish we all joy and honour.

SENATORS. To Coriolanus come all joy and
honour !

[*Flourish. Exeunt all but SICINIUS and BRUTUS.*

BRU. You see how he intends to use the people.

SIC. May they perceive 's *intent* ! He will
require them, 160

³As if he did *contemn* what he requested
Should be in them to give.

BRU. Come ; we'll inform them
Of our proceedings here : on the market-place
I know they do *attend* us. [Exeunt.

votes

pass over

votes
diminish
particle
do not ask them
to
act in accor-
dance with

payment

his intention

despise

await

¹ The honour you seek according to the usual formalities.

² It is a privilege we might very well take away from the people.

³ As if he despised the idea, that they should have the power to give what he asked for.

SCENE III. *The Same. The Forum.*

Enter several Citizens.

1 CIT. *Once*, if he do require our *voices*, we ought not to deny him.

*once for all
votes*

2 CIT. We may, sir, if we *will*.

wish to

3 CIT. We have power in ourselves to do it, but it is a power that we have no power to do : for if he show us his wounds, and tell us his deeds, we are to put our tongues into those wounds, and speak for them ; so, if he tell us his noble deeds, we must also tell him our noble acceptance of them. Ingratitude is monstrous : and for the multitude to be *ingrateful* were to make a monster of the multitude ; of the which we being members, should bring ourselves to be monstrous members. 10

ungrateful

1 CIT. ¹And to make us no better thought of, a little help will serve : for *once* we stood up about the corn, he himself *stuck not* to call us the many-headed multitude.

did not hesitate

3 CIT. We have been called so of many ; not that our heads are some brown, some black, some *auburn*, some bald, but that our wits are so *diversely* coloured : and truly I think, if all our wits were to issue out of one skull, they would fly east, west, north, south ; and *their consent of one direct way* should be at once to all the points o' the compass. 20

*folios read
' abram '
variously*

*their agreement
to go all in
one direction*

2 CIT. Think you so ? Which way do you judge my wit would fly ?

3 CIT. Nay, your wit will not so soon out as another man's will,—'tis strongly wedged up in a block-head ; but if it were at liberty, 'twould, sure, southward. 30

2 CIT. Why that way ?

3 CIT. To lose itself in a fog ; where, being three parts melted away with *rotten* dews, the fourth would return for conscience sake, to help to get thee a wife.

unwholesome

¹ It will not take much to make him regard us as monsters.

2 CIT. You are never without your tricks :
you may, you may.

3 CIT. Are you all resolved to give your 40
 voices? But that's no matter, the greater part
 carries it. I say, if he would *incline to the people*,
 there was never a worthier man.

Enter CORIOLANUS and MENENIUS.

Here he comes, and in the gown of humility :
 mark his behaviour. We are not to stay all
 together, but to come by him where he stands,
 by ones, by twos, and by threes. He's to make
 his requests *by particulars* ; wherein every one
 of us has a single honour, in giving him our own
 voices with our own tongues : therefore, follow 50
 me, and I'll direct you how you shall go by him.

ALL. Content, content. [*Exeunt.*

MEN. O sir, you are not right : have you
 not known

The worthiest men have done 't ?

COR. What must I say ?

" I pray, sir,"—Plague upon 't ! I cannot bring
 My tongue to such a *pace*.—" Look, sir " :—my
 wounds ;—

I got them in my country's service, when
 Some certain of your brethren roar'd, and ran
 From the noise of our own drums.

MEN. O me, the gods !

You must not speak of that : you must desire them 60
 To think upon you.

COR. Think upon me ! Hang em !

I would they would forget me, like ¹the virtues
 Which our divines lose by 'em.

MEN. You 'll mar all.

I'll leave you : pray you, speak to 'em, I pray
 you,

In wholesome manner.

Enter two Citizens.

COR. Bid them wash their faces,
 And keep their teeth clean. [*Exit MENENIUS.*—

So, here comes a brace.

*Cf. the vulgar
 phrase 'go
 yon with om'*

*be more on the
 side of the
 people*

*to each one
 separately*

*used figura-
 tively, mean-
 ing manner
 of speaking*

*reasonably, not
 wildly*

¹ The virtuous precepts which are thrown away on them by the preachers.

Re-enter a third Citizen.

You know the cause, sir, of my standing here.

3 CIT. We do, sir ; tell us what hath brought you to 't.

COR. Mine own desert.

2 CIT. Your own desert.

70

COR. Ay, not mine own desire.

3 CIT. How ! not your own desire.

COR. No, sir : 'twas never my desire yet to trouble the poor with begging.

1 CIT. You must think, if we give you anything, we hope to gain by you.

COR. Well then, I pray, your price o' the consulship?

1 CIT. The price is, to ask it kindly.

COR. Kindly ! Sir, I pray, let me ha 't : I have wounds to show you, which shall be yours in private.—Your good voice, sir : what say you ?

80

2 CIT. You shall ha 't, worthy sir.

COR. A *match*, sir. There is in all two worthy voices begged. I have your alms : adieu.

bargain

3 CIT. But this is something odd.

2 CIT. An 'twere to give again,—but 'tis no matter.

[Exeunt the three Citizens.]

Enter two other Citizens.

COR. Pray you now, if it may stand with the *tune* of your voices, that I may be consul, I have here the customary gown.

90

sound

4 CIT. You have deserved nobly of your country, and you have not deserved nobly.

COR. Your enigma?

4 CIT. You have been a scourge to her enemies, you have been a rod to her friends ; you have not, indeed, loved the common people.

COR. You should account me the more virtuous, that I have not been common in my love. I will, sir, flatter my sworn brother, the

100

people, to earn a *dearer estimation* of them : ¹'tis a condition they account gentle : and since ²the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod, and *be off to them most counterfeitly* : that is, sir, I will counterfeit the bewitchment of some popular man, and give it bountiful to the desirers. Therefore, beseech you I may be consul. 110

5 CIT. We hope to find you our friend ; and therefore give you our voices heartily.

4 CIT. You have received many wounds for your country.

COR. I will not seal your knowledge with showing them. I will make much of your voices, and so trouble you no further.

BOTH CIT. The gods give you joy, sir, heartily ! [Exeunt. 120

COR. Most sweet voices !

Better it is to die, better to starve,
Than *crave* the hire which first we do deserve.
Why in this wolvis *toga* should I stand here,
To beg of *Hob and Dick*, that do appear,
Their *needless vouches* ? Custom calls me to 't :
What custom wills, in all things should we do 't,
The dust on antique time would lie unswept,
And mountainous error be too highly heap'd
For truth to o'er-peer. Rather than fool it so, 130
Let the *high office* and the honour go
To one that would do thus. I am half through :
The one part suffer'd, the other will I do.

Enter three other Citizens.

Here come *more* voices.—

Your voices : for your voices I have fought ;
Watch'd for your voices ; for your voices, bear
Of wounds two dozen odd ; battles thrice six
I have seen, and heard of ; for your voices have
Done many things, some less, some more : your
voices :

better valuation

*take off my cap
to
with deliberate
pretence*

*beg
toga the gar-
ment worn by
the Romans
English not
Roman
names
unnecessary
attestations*

*i.e. the consul-
ship*

more

¹ It is a disposition they consider becoming in a noble.

² Since they prefer an outward show of courtesy to real worth.

Indeed, I would be consul. 140

6 CIT. He has done nobly, and cannot go without any honest man's voice.

7 CIT. Therefore, let him be consul. The gods give him joy, and make him good friend to the people!

ALL. Amen, amen. God save thee, noble consul!

[*Exeunt Citizens.*]

COR. Worthy voices!

Re-enter MENENIUS with BRUTUS and SICINIUS.

MEN. You have stood your *limitation*; and the tribunes

Endue you with the people's voice: *remains*

That, ¹in the official marks invested, you

Anon do meet the senate.

COR. Is this done? 150

SIC. The custom of *request* you have discharged:

The people do admit you; and are summon'd

To meet anon, upon your *approbation*.

COR. Where? at the senate-house?

SIC. There, Coriolanus.

COR. May I then change these garments?

SIC. You may, sir.

COR. That I'll *straight* do; and, knowing myself again,

Repair to the senate-house.

MEN. I'll keep you company. Will you *along*?

BRU. We stay here for the people.

SIC. Fare you well.

[*Exeunt CORIOLANUS and MENENIUS.*]

He has it now; and by his looks, methinks, 160

'Tis warm at's heart.

BRU. With a proud heart he wore his *humble weeds*.

Will you dismiss the people?

Re-enter Citizens.

SIC. How now, my masters! have you chose this man?

1 CIT. He has our voices, sir.

time appointed

it remains

immediately

asking for votes

confirmation

straightway

go along with us?

he is feeling highly pleased
see II. i. 254

¹ Wearing the insignia of your official rank.

BRU. We pray the gods, he may deserve
your loves.

2 CIT. Amen, sir. To my poor unworthy
notice,

He mock 'd us when he begg 'd our voices.

3 CIT. Certainly,

He *flouted* us downright.

1 CIT. No, 'tis his *kind of speech* ; he did
not mock us. 170

2 CIT. Not one amongst us, save yourself,
but says,

He used us scornfully : he should have show'd us
His marks of merit, wounds received for 's
country.

SIC. Why, so he did, I am sure.

ALL. No, no ; no man saw 'em.

3 CIT. He said he had wounds, which he
could show in private ;

And with his hat, thus waving it in scorn,
'I would be consul,' says he : 'aged custom,
But by your voices, will not so permit me ;
Your voices therefore.' When we granted that, 180
Here was,—'I thank you for your voices,—
thank you,—

Your most sweet voices :—now you have left
your voices,

I have no further with you.'—Was not this
mockery ?

SIC. Why either were you *ignorant* to see 't,
Or, seeing it, of such childish friendliness
To yield your voices ?

BRU. 190
Could you not have told him,
As you were *lesson'd*, when he had no power,
But was a petty servant to the state,
He was your enemy : ever spake against
Your liberties, and the *charters* that you bear
I' the *body of the weal* ; and now, arriving
A place of *potency and sway* o' the state,
If he should still *malignantly* remain
Fast foe to the plebeii, your voices might
Be curses to yourselves ? You should have said,

*made fools of
manner of
speaking*

*this was his
reply*

= too ignorant

taught

*rights
commonwealth
power and rule
malevolently
firm*

That, as his worthy deeds did claim no less
Than what he stood for, so his gracious nature
Would think upon you for your voices, and
Translate his malice towards you into love,
Standing your friendly lord.

*should
change*

SIC. Thus to have said, 200
As you were fore-advised, had *touch'd his spirit*
And *tried his inclination*; from him *pluck'd*
Either his gracious promise, which you might,
As cause had call'd you up, have held him to;
Or else it would have *gall'd* his surly nature,
Which easily endures not *article*
Tying him to aught; so, putting him to rage,
You should have ta'en the advantage of his
choler,
And pass'd him unelected.

*tested
proved his dis-
position
obtained
rubbed,
irritated
condition
restraining him
in anything
anger*

BRU. Did you perceive, 210
He did solicit you in *free* contempt,
When he did need your loves; and do you think,
That his contempt shall not be bruising to you,
When he hath power to crush? Why, had your
bodies

unrestrained

No *heart* among you? or had you tongues to cry
Against the rectorship of judgment?

mind

SIC. Have you
Ere now denied the asker? and, now again,
Of him that did not ask, but mock, bestow
Your *sued-for tongues*?

solicited votes

3 CIT. He's not confirm'd; we may deny
him yet.

2 CIT. And will deny him: 220
I'll have five hundred voices *of that sound*.

*i.e. denying
him confir-
mation
complete*

1 CIT. I twice five hundred, and their friends
to *piece* 'em.

BRU. Get you hence instantly; and tell those
friends,

They've chose a consul that will from them take
Their liberties; make them of no more voice
Than dogs, that are as often *beat* for barking
As therefore kept to do so.

beaten

¹ Contrary to the ruling of reason.

Sic. Let them assemble ;
 And, on a *safer judgment*, all revoke
¹Your ignorant election. ²Enforce his pride,
 And his old *hate* unto you : besides, forget not 230
 With what contempt he wore the humble weed ;
 How *in his suit* he scorn'd you : but your loves,
 Thinking upon his services, took from you
³The apprehension of his present *portance*,
 Which most giblyngly, *ungravely*, he did fashion
After the inveterate hate he bears you.

BRU. Lay
 A fault on us, your tribunes ; that we *labour'd*,
 No impediment between, but that you must
 Cast your election on him.

Sic. Say, you chose him
 More after our commandment, than as guided 240
 By your own true affections ; and that, your minds,
 Pre-occupied with what you rather must do
 Than what you should, made you against the grain
 To voice him consul. Lay the fault on us.

BRU. Ay, spare us not. Say, we read *lectures*
 to you
 How *youngly* he began to serve his country,
 How long continued ; and what stock he springs of,
 The noble house o' the Marcians ; from whence
 came

That Ancus Marcius, Numa's daughter's son,
 Who, after great Hostilius, here was king ; 250
 Of the same house Publius and Quintus were,
 That our best water brought by *conduits* hither ;
⁴And [Censorinus,] nobly named so,
 Twice being *censor*,
 Was his great ancestor.

*souder con-
sideration
hatred*

*when he was
soliciting*

*bearing
unbecomingly
in accordance
with*

took pains that

*lessons for
instruction*

young

*pipes or
channels to
supply water
a Roman
officer of
high
authority*

¹ The election you have made in ignorance.

² Insist on his pride as an objection.

³ The power of fully comprehending the significance of his present behaviour.

⁴ Our reading is that of the folios with the word "Censorinus" added. The so-called Cambridge Edition reads :—

" And Censorinus nobly named so,
 Twice being by the people chosen censor,
 Was his great ancestor."

SIC. One thus descended,
That hath beside well in his person wrought
To be set high in place, we did commend
To your remembrances : but you have found,
Scaling his present bearing with his past,
That he's your fixed enemy, and revoke 260
Your *sudden* approbation.

BRU. Say, you ne'er had done 't—
Harp on that still—but by our *putting on* :
And presently, when you have *drawn your number*,
Repair to the Capitol.

ALL. We will so : almost all
Repent in their election. [*Exeunt Citizens.*]

BRU. Let them go on ;
This mutiny were better *put in hazard*,
Than stay, past doubt, for greater.
If, as his nature is, he fall in rage
With their refusal, ¹both observe and answer
The *vantage* of his anger.

SIC. To the Capitol, come : 270
We will be there before the stream o' the people ;
And this shall seem, as partly 'tis, their own,
Which we have *goaded onward*. [*Exeunt.*]

weighing

hasty

*incitement
gathered your
fellow-
citizens
together*

ventured upon

*advantage
given by*

stimulated

¹ Mark, catch and improve the advantage which his hasty anger will afford us.

ACT III.

SCENE I. *Rome. A Street.*

Cornets. Enter CORIOLANUS, MENENIUS, COMINIUS, TITUS LARTIUS, Senators, and Patricians.

COR. Tullus Aufidius, then, had *made new head*?

raised a fresh power

LART. He had, my lord; and that it was which caused

Our swifter composition.

our coming to terms more quickly

COR. So then the Volsces stand but as at first, Ready, when time shall prompt them, to make road Upon's again.

COM. They are worn, lord consul, so, That we shall hardly *in our ages* see Their banners wave again.

in our day

COR. Saw you Aufidius?

LART. *On safeguard* he came to me; and did curse

under safe conduct

Against the Volsces, for they had so *vilely* Yielded the town: he is retired to Antium.

10

basely

COR. Spoke he of me?

LART. He did, my lord.

COR. How? what?

LART. How often he had met you, sword to sword;

That of all things upon the earth he hated Your person most; that ¹he would pawn his fortunes

To hopeless restitution, *so* he might Be call'd your vanquisher.

so that

COR. At Antium lives he?

LART. At Antium.

COR. I wish I had a cause to seek him there, To oppose his hatred fully. Welcome home.

20

Enter SICINIUS and BRUTUS.

Behold, these are the tribunes of the people,

¹ He would be willing to stake his fortunes beyond hope of recovering them.

The tongues o' the common mouth. I do despise
them;

For ¹they do *prank them* in authority,
Against all noble sufferance.

*deck them-
selves out*

SIC. Pass no further.

COR. Ha! what is that?

BRU. It will be dangerous to go on: no further.

COR. What makes this change?

MEN. *The matter?*

*what is the
cause*

COM. Hath he not pass'd the nobles and the
common?

common people

BRU. Cominius, no.

COR. Have I had children's voices? 30

I SEN. Tribunes, give way; he shall to the
market-place.

BRU. The people are incensed against him.

SIC. Stop,

Or all will fall in *broil*.

commotion

COR. Are these your herd?

Must these have voices, that can yield them now,
And *straight* disclaim their tongues? ²What are
your offices?

straightway

You being their mouths, why rule you not their
teeth?

Have you not set them on?

MEN. Be calm, be calm.

COR. It is a purposed thing, and ³grows by plot,
To curb the will of the nobility:

Suffer 't, and live with such as cannot rule, 40
Nor ever will be ruled.

BRU. Call 't not a plot:

The people cry, you mock'd them; and, of late,
When corn was given them gratis, you *repined*;
Scandal'd the suppliants for the people, call'd
them

*showed vexa-
tion
abused*

Time-pleasers, flatterers, foes to nobleness.

COR. Why, this was known before.

¹ They dress themselves up in an authority which men of noble birth will never endure.

² What use are you in your office of tribune?

³ This is the gathering of a conspiracy to restrain the power of the nobles.

BRU. Not to them all.
 COR. Have you inform'd them *sithence*?
 BRU. How! I inform them!
 COM. You are *like* to do such business.
 BRU. ¹Not unlike,
 Each way, to better yours.
 COR. Why then should I be consul? By
 yond clouds, 50
 Let me deserve *so* ill as you, and make me
 Your fellow tribune.
 SIC. You show too much of ²that,
 For which the people stir. If you will pass
 To where you are bound, you must inquire your
 way,
 Which you are out of, with a gentler spirit,
 Or never be so noble as a consul,
 Nor *yoke with* him for tribune.
 MEN. Let's be calm.
 COM. The people are *abused*: Set on. This
paltering
 Becomes not Rome; nor has Coriolanus
 Deserved ³this so dishonour'd rub, laid *falsely* 60
 I' the plain way of his merit.
 COR. Tell me of corn!
 This was my speech, and I will speak 't again—
 MEN. Not now, not now.
 I SEN. Not in this heat, sir, now.
 COR. Now, as I live, I will.—My nobler friends,
 I crave their pardons:—
 For the *mutable* rank-scented *many*, ⁴let them
 Regard me as I do not flatter, and
 Therein behold themselves: I say again,
 In soothing them, we nourish 'gainst our senate
 The *cockle* of rebellion, insolence, sedition, 70
 Which we ourselves have plough'd for, sow'd
 and scatter'd,

*since**likely**as**be associated
with**deceived
dodging,
quibbling
treacherously**changeable
multitude**a weed amongst
corn*

¹ Warburton reads: "Likely to provide better for the security of the Commonwealth than you (whose business it is) will."

² That disposition which incenses the people against you.

³ This obstacle which puts such dishonour on him.

⁴ In my words which contain no flattery they can see themselves as they really are.

By mingling them with us, the *honour'd* number,
Who lack not virtue, no, nor power, but that
Which they have given to beggars.

MEN. Well, no more.

I SEN. No more words, we beseech you.

COR. How! no more?

As for my country I have shed my blood,
Not fearing outward force, so shall my lungs
Coin words till their decay, against those *measles*
Which we disdain should *tetter* us, yet sought
The very way to catch them.

BRU. You speak o' the people, 80
As if you were a god to punish, not
A man of their infirmity.

SIC. 'Twere well
We let the people know't.

MEN. What, what? his *choler*?

COR. Choler!
Were I as patient as the midnight sleep,
By Jove, 'twould be my mind!

SIC. It is a mind
That shall remain a poison where it is,
Not poison any further.

COR. Shall remain!—
Hear you this *Triton* of the minnows? mark you
His *absolute* 'shall'?

COM. 'Twas from the canon.

COR. 'Shall'! 90

O good but most unwise patricians! why,
You grave but reckless senators, have you thus
Given *Hydra* here to choose an officer,
That with his *péremptory* 'shall,' being but
The *horn and noise of the monster's*, wants not
spirit

To say, he'll turn your current in a ditch,
And make your channel his? If he have power,
Then *vail* your ignorance; if none, 'awake
Your dangerous lenity. If you are learn'd,
Be not as common fools: if you are not, 100

having honour

leprosy
mark with
disease

anger

see page 144
positive, see
page 180
contrary to the
law

see II. iii. 18
accented on the
first syllable
i.e. the sound
and trumpet
of Triton
into
make bow

¹ Rouse yourselves out of your dangerous mildness.

Let them *have cushions by you*. ¹You are plebeians,
If they be senators: and they are no less,
When, both your voices blended, the great'st
taste

Most palates theirs. They choose their magistrate;
And such a one as he, who puts his 'shall,'
His popular 'shall,' against a graver bench
Than ever frown'd in Greece. By Jove himself,
It makes the consuls base; and my soul aches,
To know, ²when two authorities are up,
Neither supreme, how soon *confusion* 110
May enter 'twixt the *gap of both*, and ³take
The one by the other. ⁴

*take their seats
beside you*

*lowers the
prestige of
the consuls
misrule
the gap between
them*

COM. Well, on to the market-place.

COR. Whoever gave that counsel, to give forth
The corn o' the storehouse gratis, ⁴as 'twas used
Sometime in Greece,—

MEN. Well, well, no more of that.

COR. Though there the people had more
absolute power,
I say, they nourish'd disobedience, fed
The ruin of the state.

BRU. Why, shall the people give
One that speaks thus, their voice?

So COR. I'll give my reasons,
More worthier than their voices. They know the
corn 120

Was not *our recompense*, resting well assured
They ne'er did service for 't. Being press'd to
the war,

Even when the *navel* of the state was *touch'd*,
They would not *thread* the gates: this kind of
service

Did not deserve corn gratis. Being i' the war,
Their mutinies and revolts, wherein they show'd
Most valour, *spoke not for them*. The accusation
Which they have often made against the senate,

*double com-
parative
a reward we
owed them*

*the very centre
involved
pass through*

*was not in their
favour*

¹ If both parties vote together, and the majority are in favour of what they desire, you will become plebeians and they no less than senators.

² When there are two great powers in the State, each independent of the other.

³ Conquer one party by means of the other.

⁴ As they once did in Greece.

All cause unborn, could never be the *native*
Of ¹our so frank donation. Well, what then? 130
How shall this *bisson* multitude digest
The senate's courtesy? Let deeds express
What 's *like* to be their words:— 'We did
request it;

We are the *greater poll*, and in true fear
They gave us our demands.' Thus we debase
The nature of our seats, and make the rabble
²Call our cares fears; which will in time
Break ope the locks o' the senate, and bring in
The crows to peck the eagles.—

MEN. Come, enough.

BRU. Enough, with over-measure.

COR. No, take more: 140

What may be sworn by, both divine and human,
Seal what I end withal! ³This double worship,
Where one part does disdain with cause, the other
Insult without all reason; where gentry, title,
wisdom,

Cannot conclude, but by the yea and no
Of general ignorance,—⁴it must omit
Real necessities, and give way the while
To unstable slightness: *purpose* so barr'd, it
follows,

Nothing is done to *purpose*. Therefore, beseech
you,—

You that will be *less fearful than discreet*; 150
That love the fundamental part of state,
More than you *doubt* the change on 't; that prefer
A noble life before a long, and wish

⁵To jump a body with a dangerous physic
That's sure of death without it,—at once pluck out
The multitudinous tongue, let them not lick
The sweet which is their poison: your dishonour

*has been cor-
rected to
'motive'
blind*

likely

greater number

whatever

*a play on the
word*

*wisely bold
rather than
unwisely
cautious
fear*

¹ So *Free* a gift on our part.

² Say that what we do from care of them is done from fear.

³ This divided dignity, *i.e.* between the Senate and the people.

⁴ The weightier matters must be put aside for trifles.

⁵ Risk a life by applying a dangerous remedy.

Mangles true judgment, and bereaves the state
Of that *integrity*, which should become it;
Not having the power to do the good it would, 160
For the ill which doth control 't.

BRU. *Has* said enough?

SIC. Has spoken like a traitor, and shall
answer

As traitors do.

COR. Thou wretch! *despite* o'erwhelm thee!
What should the people do with these *bald*
tribunes?

On whom depending, their obedience fails
To the *greater bench*: in a rebellion,
When what's not meet, but what must be, was law,
Then were they chosen: *in a better hour*,
Let what is meet be said it must be meet, 170
And throw *their power* i' the dust.

BRU. Manifest treason!

SIC. This a consul? no.

BRU. The ¹Ædiles, ho!—

Enter an Ædile.

Let him be *apprehended*.

SIC. Go, call the people; [*Exit Ædile*] in
whose name *myself*

Attach thee as a traitorous *innovator*,
A foe to the public weal. Obey, I charge thee,
And follow to *thine answer*.

COR. Hence, old goat!

SEN. We 'll *surety* him.

COM. Aged sir, hands off.

COR. Hence, rotten thing, or I shall shake
thy bones

Out of thy garments.

SIC. Help, ye citizens! 180

Re-enter the Ædiles and a rabble of Citizens.

MEN. On both sides more respect.

SIC. Here 's he that would take from you all
your power.

BRU. Seize him, Ædiles.

maims
soundness

He has

malice
a contemptuous
reference to
their age

the senate

in happier
times

the power of
the tribunes

seized

I myself
arrest
one who intro-
duces change
thine account

stand surety for

¹ Certain high officers where duties included the maintenance of public order.

CIT. Down with him ! down with him !

[Several speak.

2 SEN. Weapons ! weapons ! weapons !

[They all bustle about CORIOLANUS, crying,

Tribunes, patricians, citizens !—what, ho !—

Sicinius, Brutus, Coriolanus, citizens !

Peace, peace, peace ! stay, hold, peace !

MEN. *What is about to be ?* I am out of breath ;
Confusion 's near : I cannot speak. You, tribunes 190
 To the people,—Coriolanus, patience :—
 Speak, good Sicinius.

*what's going to
happen
ruin*

SIC. Hear me, people ; peace !

CIT. Let's hear our tribune : peace ! Speak,
 speak, speak.

SIC. You are *at point to lose* your liberties :
 Marcius would have all from you ; Marcius,
 Whom late you have named for consul.

*on the point of
losing*

MEN. Fie, fie, fie !
 This is the way to kindle, not to quench.

1 SEN. To unbuild the city, and to lay all flat.

SIC. What is the city but the people ?

CIT. True,

The people are the city. 200

BRU. By the consent of all, we were establish'd
 The people's magistrates.

CIT. You so remain.

MEN. And so are like to do.

COM. That is the way to lay the city flat ;
 To bring the roof to the foundation,
 And bury all, which yet *distinctly ranges*,
 In heaps and piles of ruin.

*remains clearly
ranked*

SIC. This deserves death.

BRU. *Or* let us stand to our authority,
Or let us lose it. We do here pronounce,
Upon the part o' the people, in whose power 210
 We were elected theirs, Marcius is worthy
 Of present death.

*either . . . or
on behalf of*

SIC. Therefore lay hold of him ;
 Bear him to the *rock Tarpeian*, and from thence
 Into *destruction* cast him.

*see page 143
death*

BRU. Ædiles, seize him !

CIT. Yield, Marcius, yield !

MEN. Hear me one word :

Beseech you, tribunes, hear me but a word.

ÆD. Peace, peace !

MEN. (*to Brutus*). Be that you seem, truly
your country's friend,

And temperately proceed to what you would
Thus violently redress.

BRU. Sir, those cold ways, 220

That seem like prudent helps, are very poisonous
Where the disease is violent. Lay hands upon him,
And bear him to the rock.

COR. No ; I'll die here.

[*Drawing his sword.*]

There's some among you have beheld me fighting :
Come, try upon yourselves what you have seen me.

MEN. Down with that sword ! Tribunes, with-
draw awhile.

BRU. Lay hands upon him.

MEN. Help Marcius, help,

You that be noble ; help him, young and old !

CIT. Down with him ! down with him !

[*In this mutiny, the Tribunes, the Ædiles,
and the People are beat in.*]

MEN. Go, get you to your house : be gone,
away !

All will be naught else.

2 SEN. Get you gone.

COM. Stand fast ;

We have as many friends as enemies.

MEN. Shall it be put to that ?

1 SEN. The gods forbid !

I prithee, noble friend, home to thy house ;

Leave us to cure this *cause*.

MEN. For 'tis a sore upon us

You cannot *tent* yourself : be gone, beseech you.

COM. Come, sir, along with us.

COR. I would they were barbarians, as they are,
Though in Rome litter'd ; not Romans, as they
are not,

230

*all will come to
naught*

quarrel

heal

Though calved i' the porch o' the Capitol,—

MEN. Be gone ; 240

Put not your *worthy* rage into your tongue ;

¹One time will owe another.

COR. On fair ground

I could beat forty of them.

MEN. I could myself

Take up a brace of the best of them ; yea, the
two tribunes.

COM. But now, ²'tis odds beyond arithmetic ;
And manhood is call'd foolery, when it stands
Against a falling *fabric*. Will you hence,
Before the *tag* return ? whose rage doth rend
Like interrupted waters, and o'erbear
What they are used to bear.

well-founded

*building
rabble*

MEN. Pray you, be gone. 250

I'll try whether my old wit be in request

With those that have but little : ³this must be
patch'd

With cloth of any colour.

COM. Nay, come away.

[*Exeunt CORIOLANUS, COMINIUS, and others.*

I PAT. This man has marr'd his fortune.

MEN. His nature is too noble for the world :
He would not flatter Neptune *for* his trident,
Or Jove for 's power to thunder. *His heart 's*
his mouth :

*in order to
obtain
he speaks what
he thinks
he thinks
utter*

What *his breast forges*, that his tongue must vent ;
And, being angry, ⁴does forget that ever
He heard the name of death.—[*A noise within.* 260
Here's goodly work !

2 PAT. I would they were *a-bed* !

MEN. I would they were in Tiber ! What,
the vengeance !

Could he not speak 'em fair ?

in bed

Re-enter BRUTUS and SICINIUS, with the rabble.

¹ The time will come when we shall have retribution.

² Our inferiority in number is beyond reckoning.

³ This quarrel must be made up with whatever arguments or persuasion we can produce.

⁴ Becomes utterly fearless.

SIC. Where is this viper,
That would depopulate the city, and
Be every man himself?

MEN. You worthy tribunes,—

SIC. He shall be thrown down the Tarpeian
rock

With rigorous hands ; he hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power,
Which he so sets at nought.

I CIT. He shall well know, 270
The noble tribunes are the people's mouths,
And we their hands.

CIT. He shall, sure on 't.

MEN. Sir, sir,—

SIC. Peace!

MEN. Do not *cry havoc*, where you should
but hunt

With *modest warrant*.

SIC. Sir, how comes 't, that you
Have *help* to make this rescue ?

MEN. Hear me speak ;
As I do know the consul's worthiness,
So can I name his faults.—

SIC. Consul ! what consul ?

MEN. The consul Coriolanus.

BRU. He consul ! 280

CIT. No, no, no, no, no.

MEN. If, by the tribunes' leave, and yours,
good people,

I may be heard, I would crave a word or two ;
The which shall turn you to no further harm
Than so much loss of time.

SIC. Speak briefly, then ;
For we are péremptory to despatch
This viperous traitor. To *eject* him hence
Were *but* our danger, and to keep him here,
Our certain death : therefore it is decreed,
He dies to-night.

MEN. Now the good gods forbid, 290

*give the signal
for war*

*authority tem-
pered with
moderation
helped*

*cast him out
only*

That our renown'd Rome, whose gratitude
Towards her *deserv'd* children is enroll'd
In Jove's own book, like an unnatural *dam*
Should now eat up her own!

*deserving
mother*

SIC. He's a disease, that must be cut away.

MEN. O, he's a limb, that has but a disease;
Mortal, to cut it off; to cure it, easy.
What has he done to Rome, that's worthy
death?

*i.e. it would be
deadly to the
State*

Killing our enemies, the blood he hath lost,—
Which, I dare vouch, is more than that he hath, 300
By many an ounce,—he dropp'd it for his
country:

And what is left, to lose it by his country,
Were to us all, that do't and suffer it,
A *brand* to the end of the world.

*mark of shame
altogether from
the purpose
from the point*

SIC. This is *clean kam*.

BRU. Merely *awry*; when he did love his
country,

It honour'd him.

MEN. The service of the foot,
Being once *gangrened*, is not then respected
For what before it was.

mortified

BRU. We'll hear no more.
Pursue him to his house, and *pluck him* thence;
Lest his infection, being of catching nature, 310
Spread further.

drag

MEN. One word more, one word.
This tiger-footed rage, when it shall find
The harm of *unscann'd* swiftness, will, too late,
Tie leaden *pounds* to's heels. Proceed by
process;

*precipitate
haste
weights
regular course
of law*

Lest parties—as he is beloved—break out,
And sack great Rome with Romans.

BRU. If it were so,—

SIC. What do ye talk?
Have we not had a taste of his obedience?
Our *Ædiles smote*? ourselves resisted? Come!

smitten

MEN. Consider this: he has been bred i' the
wars 320
Since he could draw a sword, and is ill school'd

In *bolts* language; ¹meal and bran together
 He throws without distinction. Give me leave,
 I'll go to him, and undertake to bring him
²Where he shall answer, by a lawful form,—
 In peace,—to his utmost peril.

sifted, refined

I SEN. Noble tribunes,
 It is the *humane* way: the other course
 Will prove too bloody; and ³the end of it
 Unknown to the beginning.

gentle

SIC. Noble Menenius,
 Be you then as the people's officer. 330
 Masters, lay down your weapons.

BRU. Go not home.

SIC. Meet on the market-place. We'll
 attend you there:

Where, if you bring not Marcius, we'll proceed
 In our *first* way.

*as we at first
intended*

MEN. I'll bring him to you.
 [To the Senators.] Let me desire your company.

He must come,
 Or what is worst will follow.

I SEN. Pray you, let's to him. [Exeunt.]

SCENE II. A Room in CORIOLANUS' House.

Enter CORIOLANUS and Patricians.

COR. Let them pull all about mine ears;
 present me

Death on the wheel, or at wild horses' heels;
 Or pile ten hills on the Tarpeian rock,
 That the *precipitation* might down stretch
Below the beam of sight; yet will I still
 Be thus to them.

*depth of the fall
further than
eye can reach
more nobly
wonder
more fully
approve of
my action
wretches clad
in coarse
garments*

I PAT. You do the *nobler*.

COR. I *muse*, my mother
 Does not *approve me further*, who was won
 To call them *woollen vassals*, things created

¹ Good words and bad he utters indiscriminately.

² Where he shall peaceably submit himself to the judgment, which may condemn him to death.

³ There is no knowing where such a beginning will end.

To buy and sell with groats; to show bare heads 10
In congregations, to yawn, be still, and wonder,
When one but of my *ordinance* stood up
To speak of peace or war.

rank

Enter VOLUMNIA.

I talk of you :
Why did you wish me milder? Would you
have me

False to my nature? Rather say, I play
The man I am.

VOL. O, sir, sir, sir!
I would have had you put your power well on,
Before you had worn it out.

COR. Let go.

VOL. You might have been enough the man
you are,

With striving less to be so: *lesser* had been 20

The thwartings of your dispositions, if
You had not show'd them how you were disposed

¹Ere they lack'd power to cross you,

COR. Let them hang.

VOL. Ay, and burn too.

Enter MENENIUS and Senators.

MEN. Come, come; you have been too
rough, *something* too rough:
You must return, and mend it.

less

I SEN. ²There's no remedy;
Unless, by not so doing, our good city
Cleave in the midst, and perish.

VOL. Pray be counsell'd.
I have a heart *as little apt* as yours,
But yet a brain, that *leads my use of anger*
To better vantage.

somewhat

MEN. Well said, noble woman!
Before he should thus stoop to the herd, but that
The *violent fit o' the time* craves it as physic
For the whole state, I would put mine armour on,

i.e. to give way
to the people
prompts me to
use

the present out-
rageous
convulsion

¹i.e. Before you had been confirmed in the office of Consul.

²There's no other remedy unless you consider it a remedy to bring destruction to our city, as will assuredly be the case if you neglect to do so (i.e. return and mend it).

Which I can scarcely bear.

COR. What must I do ?

MEN. Return to the tribunes.

COR. Well, what then ? what then ?

MEN. Repent what you have spoke.

COR. For them ! I cannot do it to the gods ;
Must I then do 't to them ?

VOL. You are too *absolute* ;
Though therein you can never be too noble, 40
But ¹when extremities speak. I have heard
you say,

Honour and policy, like unsever'd friends,
I' the war do grow together : grant that, and
tell me,

In peace, what each of them by the other *lose*,
That they combine not there ?

COR. Tush, tush !

MEN. A good demand.

VOL. If it be honour, in your wars, to seem
The *same* you are not,—which, *for your best ends*,
You adopt your policy,—how is it less, or worse,
That it shall hold companionship in peace
With honour, as in war, since that to both 50
It stands in like request ?

COR. Why *force* you this ?

VOL. Because that now *it lies you on* to
speak

To the people ; *not by your own instruction*,
Nor by the matter which your heart prompts
you,

But with such words that *are but rooted in*
Your tongue, ²though but bastards and syllables
Of no allowance to your bosom's truth.

Now, this no more dishonours you at all,
Than to take in a town *with gentle words*,
Which else would put you to your fortune, and 60
The hazard of much blood.

carry

*independent, un-
compromising*

loses

*the thing
to suit your
purpose best*

*enforce
it is incumbent
on you*

*not according
to your own
ideas*

*spring only
from*

by

*the chance of
spilling*

¹ When things have reached an extreme pitch of danger.

² Though they are only words and not derived from your true heart.

I would dissemble with my nature, where
My fortunes and my friends at stake, required
I should do so in honour : I am in this
Your wife, your son, these senators, the nobles ;
And you will rather show our *general louts*
How you can frown, than *spend a fawn* upon 'em
For the inheritance of their loves, and safeguard
Of what *that want* might ruin.

*common clowns
give them a
little flattery*

*i.e. the want of
their loves*

MEN. Noble lady !
Come, go with us : speak fair ; you may *salve* so, 70
Not what is dangerous present, but the loss
Of what is past.

*save yourself
from
not only*

VOL. I prithee now, my son,
Go to them, with this bonnet in thy hand ;
And *thus far* having stretch'd it,—here be with
them,—

*having con-
ceded so
much
kissing*

Thy knee *bussing* the stones,—for in such
business

Action is eloquence, and the eyes of the ignorant
More learned than the ears,—waving thy head,
Which often, thus, correcting thy *stout* heart,
Now humble as the ripest mulberry,
That will not *hold* the handling : or say to them, 80
Thou art their soldier, and, being bred in broils,
Hast not the soft way, which, thou dost confess,
Were fit for thee to use, *as they* to claim,
In asking their good loves ; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far
As thou hast power and person.

proud

bear

as for them

MEN. *^ This but done,*
Even as she speaks, why, all their hearts were
yours ;

*if only this is
done*

For they have pardons, being ask'd, *as free*
As words to little purpose.

to give as freely

VOL. Prithee now,
Go, and be ruled ; although, I know, thou hadst
rather,

90

¹ If I should lose both fortune and friends by not doing so, I would, within the bounds of honour, act contrary to my nature.

Follow thine enemy in a fiery gulf
Than flatter him in a bower. Here is Cominius.

Enter COMINIUS.

COM. I have been i' the market-place; and,
sir, 'tis fit

You make strong party, or defend yourself
By calmness or by absence: all 's in anger.

MEN. Only fair speech.

COM. I think, 'twill serve, if he
Can thereto frame his spirit.

VOL. He must, and will.
Prithee now, say you will, and go about it.

COR. Must I go show them my *unbarb'd*
scence? Must I

With my base tongue give to my noble heart 100

A lie, that it must bear? Well, I will do 't:

Yet were there but this *single plot* to lose,

This *mould* of Marcius, they to dust should
grind it,

And throw 't against the wind. To the market-
place!

You have put me now to such a part, which
never

I shall *discharge to the life*.

COM. Come, come, we'll prompt you.

VOL. I prithee now, sweet son: as thou
hast said

My praises made thee first a soldier, so,

To have my praise for this, perform a part

Thou hast not done before.

COR. Well, I must do 't. 110

Away, my *disposition*, and possess me

Some harlot's spirit! My throat of war be
turn'd,

Which *quiréd with my drum*, into a pipe

Small as an eunuch, or the virgin voice

That babies lulls asleep! The smiles of knaves

Tent in my cheeks; and schoolboys' tears
take up

The *glasses of my sight*! A beggar's tongue

unhelmeted
head

i.e. *his own*
body
model, bodily
frame

so as to *appear*
real and un-
feigned

natural temper
of mind

played in con-
cert with the
drum

lodge as in a
tent

eyes

Make motion through my lips ; and my arm'd
knees,
Who bow'd but in my stirrup, bend like his
That hath received an alms ! I will not do 't, 120
Lest I *surcease* to honour mine own truth,
And by my body's action, teach my mind
A most *inherent* baseness.

cease

*not to be
removed*

*a greater dis-
honour to me
let all come*

VOL. At thy choice then :
To beg of thee, it is *my more dishonour*,
Than thou of them. *Come all to ruin* : ¹let
Thy mother rather feel thy pride than fear
Thy dangerous stoutness ; for I mock at death
With as big heart as thou. Do as thou *list*.
Thy valiantness was mine, thou suck'dst it
from me,

pleasest

But *owe* thy pride thyself.

*own, i.e. your
pride is your
own*

COR. Pray, be content : 130
Mother, I am going to the market-place ;
Chide me no more. ²I'll mountebank their loves,
Cog their hearts from them, and come home
beloved

cheat

Of *all the trades in Rome*. Look, I am going.
Commend me to my wife. I'll return consul,
Or never trust to what my tongue can do
I' the way of flattery further.

*those engaged
in all the
trades*

VOL. Do your will. [*Exit*.

COM. Away ! the tribunes do attend you :
arm yourself
To answer mildly ; for they are prepared
With accusations, as I hear, more strong 140
Than are upon you yet.

COR. The *word* is, 'mildly.' Pray you, let
us go.

pass-word

Let them accuse me by *invention*, I
Will answer in mine honour.

*by device or
forgery*

MEN. Ay, but mildly.

COR. Well, mildly be it then. Mildly.

[*Exeunt*.

¹Your mother may suffer from your pride, she will never fear the danger incurred by your determined resistance.

I will play the mountebank to win their favour.

SCENE III. *The Same. The Forum.**Enter SICINIUS and BRUTUS.*

BRU. In this point charge him *home*, that he
affects

*to the quick
aims at*

Tyrannical power: if he evade us there,
Enforce him with his *envy* to the people;
And that the spoil *got on* the Antiates
Was ne'er distributed.

*ply him hard
ill-will
taken from*

Enter an Ædile.

What, will he come?

ÆD. He's coming.

BRU. How accompanied?

ÆD. With old Menenius, and those senators
That always favour'd him.

SIC. Have you a catalogue
Of all the voices that we have procured,
Set down by the poll?

*each counted
separately*

ÆD. I have; 'tis ready. 10

SIC. Have you collected them by tribes?

ÆD. I have.

SIC. Assemble *presently* the people *hither*:
And when they hear me say, 'It shall be so
I' the right and strength o' the commons,' be it
either

*at once
here*

For death, for fine, or banishment, then let
them,

If I say fine, cry 'Fine'; if death, cry
'Death';

Insisting on the old prerogative
And ¹power i' the truth o' the cause.

ÆD. I shall inform them.

BRU. And when such time they have begun
to cry,

Let them not cease, but with a din confused 20
Enforce the present execution

urge on

¹ Power derived from the rightfulness of their cause.

¹Of what we chance to sentence.

ÆD. Very well.

SIC. Make them be strong, and ready for
this *hint*,

When we shall *hap* to give 't them.

BRU. Go; about it. [*Exit* Ædile.

²Put him to choler straight. He hath been used
Ever to conquer, and ³to have his worth
Of contradiction: being once chafed, he cannot
Be rein'd again to temperance; then he speaks
What's in his heart; and that is there, ⁴which
looks

With us to break his neck.

Enter CORIOLANUS, MENENIUS, COMINIUS,
Senators, and Patricians.

SIC. Well, here he comes. 30

MEN. Calmly, I do beseech you.

COR. Ay, as an ostler, that for the poorest
piece

⁵Will bear the knave by the volume. The
honour'd gods

Keep Rome in safety, and the *chairs* of justice
Supplied with worthy men! plant love among's
Throng our large temples with the *shows* of peace,
And not our streets with war!

I SEN. Amen, amen.

MEN. A noble wish.

Re-enter Ædile, with Citizens.

SIC. Draw near, ye people.

ÆD. *List* to your tribunes; *audience*! peace,
I say! 40

COR. First, hear me speak.

BOTH TRI. Well, say. Peace, ho!

COR. Shall I be charged no further than this
present?

*occasion
happen*

*seats
appearances*

*listen
give audience*

¹ What sentence we happen to pronounce.

² Rouse him to anger immediately.

³ To gain high reputation by contradiction, *or*, to get the best of it in a bout of contradiction.

⁴ Which to our mind is likely to be his death.

⁵ Bear a whole bookful of insults.

Must all *determine* here?

SIC. I do demand,
If you submit *you* to the people's voices,
Allow their officers, and are content
To suffer *lawful censure* for such faults
As shall be proved upon you?

end

*yourself,
acknowledge
blame according
to law*

COR. I am content.

MEN. Lo, citizens, he says he is content:
The warlike service he has done, consider;
think

Upon the wounds his body bears, which show 50
Like graves i' the holy churchyard.

COR. Scratches with briers,
Scars to move laughter only.

MEN. Consider further,
That when he speaks not like a citizen,
You find him like a soldier. Do not take
His rougher accents for malicious sounds,
But, as I say, such as become a soldier,
¹Rather than envy you.

COM. Well, well, no more.

COR. What is the *matter*,
That being pass'd for consul *with full voice*,
I am so dishonour'd, that the very hour
You take it off again? 60

SIC. Answer to us.

COR. Say then: 'tis true, *I ought so*.

SIC. We charge you, that you have *contrived*
to take

*cause
unanimously*

From Rome all *season'd office*, and to *wind*
Yourself into a power tyrannical;
For which, you are a traitor to the people.

COR. How! traitor!

MEN. Nay, temperately; your promise.

COR. The fires i' the lowest hell fold-in the
people!

Call me their traitor! Thou *injurious* tribune!
Within thine eyes sat twenty thousand deaths, 70
In thy hands clutch'd as many millions, in
Thy lying tongue both numbers, I would say

*insulting
i.e. if within*

¹ Rather than as expressing ill-will towards you.

'Thou liest' unto thee with a voice as free
As I do pray the gods.

SIC. Mark you this, people?

CIT. To the *rock*! to the rock with him!

SIC. Peace!

We need not put new matter to his charge:
What you have seen him do, and heard him speak,
Beating your officers, cursing yourselves,
Opposing laws with strokes, and here defying
Those whose great power must try him; even this, 80
So criminal, and *in such capital kind*,
Deserves the extremest death.

see III. i. 213

*punishable by
loss of life*

BRU. But since he hath
Served well for Rome,—

COR. What do you prate of service?

BRU. I talk of that, that know it.

COR. You?

MEN. Is this the promise that you made
your mother?

COM. Know, I pray you,—

COR. I'll know no further.

Let them pronounce the steep Tarpeian death,
Vagabond exile, flaying, *pent to linger*
But with a grain a day, I would not buy 90
Their mercy at the price of one fair word;
Nor check my courage for what they can give,
To have't with saying, 'Good morrow.'

*imprisonment
with starva-
tion*

SIC. For that he has—

As much as in him lies—from time to time
Envied against the people, seeking means
To pluck away their power; as now at last
Given hostile strokes, and that not in the presence
Of dreaded justice, but on the ministers
That do distribute it; in the name o' the people,
And in the power of us the tribunes, we, 100
Even from this instant, banish him our city,
In peril of precipitation
From off the rock Tarpeian, never more
To enter our Rome gates. I' the people's name,
I say, it shall be so.

*shown ill-will
towards*

CIT. It shall be so, it shall be so; let him away:

He's banish'd, and it shall be so.

COM. Hear me, my masters, and my *common friends*,

my friends the commons

SIC. He's sentenced : no more hearing.

COM. Let me speak :

I have been consul, and can show for Rome 110

wounds

Her enemies' *marks* upon me. I do love

My country's good, with a respect more tender,

More holy and profound, than mine own life,

My dear wife's estimate, her womb's increase,

And treasure of my loins ; then if I would

Speak that—

SIC. We know your drift : speak what ?

BRU. There's no more to be said, *but* he is banish'd,

except that

As enemy to the people and his country :

It shall be so.

CIT. It shall be so, it shall be so.

COR. You *common cry* of curs ! whose breath I hate 120

base pack

As 'reek o' the rotten fens, whose loves I prize

As the dead carcasses of unburied men

That do corrupt my air, I banish you :

And here remain with your *uncertainty* !

fickleness

Let every feeble rumour *shake your hearts* !

frighten you

Your enemies, with nodding of their plumes,

Fan you into despair ! Have the power still

To banish your defenders ; till, at length

Your ignorance, ²which finds not, till it feels,

Making not reservation of yourselves,

130

Still your own foes, deliver you, as most

always humbled

Abated captives, to some nation

That won you without blows ! Despising

For you, the city, thus I turn my back.

There is a world elsewhere.

¹ Unwholesome vapour rising from swamps.

² Of which you will always remain unconscious until you feel the effect of it upon yourselves, not even being wise enough to secure your own safety.

[*Exeunt* CORIOLANUS, COMINIUS, MENENIUS,
Senators, *and* Patricians.

ÆD. The people's enemy is gone, is gone !

CIT. Our enemy is banish'd ! he is gone !

Hoo ! hoo !

[*They all shout, and throw up their caps.*

SIC. Go, see him out at gates ; and follow him,
As he hath follow'd you, with all *despite* ;

¹Give him deserved vexation. Let a guard 140
Attend us through the city.

hatred

CIT. Come, come ; let us see him out at gates :
come.

The gods preserve our noble tribunes ! Come.

[*Exeunt.*

¹ Taunt and vex him as he deserves.

ACT IV.

SCENE I. *Rome. Before a Gate of the City.*

Enter CORIOLANUS, VOLUMNIA, VIRGILIA, MENENIUS,
COMINIUS, and several young Patricians.

COR. Come, leave your tears ; a brief fare-
well : *the beast*

With many heads butts me away. Nay, mother,
Where is your *ancient* courage ? you were used
To say, *extremity* was the trier of spirits ;
That *common chances* common men could bear ;
That, when the sea was calm, all boats alike
Show'd mastership in floating : 'fortune's blows
When most struck home, being gentle wounded,
craves

A noble *cunning* : you were used to load me
With precepts, that would make invincible 10
The heart that *conn'd* them.

VIR. O heavens ! O heavens !

COR. Nay, I prithee, woman,—

VOL. Now the *red pestilence* strike all trades
in Rome,

And *occupations* perish !

COR. *What, what, what !*

I shall be loved when I am lack'd. Nay, mother,
Resume that spirit, when you were wont to say
If you had been the wife of Hercules,
Six of his labours you 'ld have done, and saved
Your husband so much sweat. Cominius,
Droop not ; adieu. Farewell, my wife, my
mother : 20

I'll do well yet. Thou old and true Menenius,
Thy tears are salter than a younger man's,
And *venomous* to thine eyes. *My sometime general*,
I have seen thee stern, and thou hast oft beheld
Heart-hard'ning spectacles ; tell these sad women,
'Tis *fond* to wail inevitable strokes,
As 'tis to laugh at 'em. My mother, you *wot* well,
My *hazards* still have been your solace : and

see II. iii. 18
and III. i.
93

*former
extreme ill-
fortune
what may
happen in
the ordinary
course*

wisdom

learned

plague

*trades or
professions
exclamation of
impatience*

*poisonous
once my general*

*foolish
know
dangers
always*

¹ When Fortune strikes her hardest blows, to be wounded, and yet continue calm requires a noble philosophy.—JOHNSON.

Believe 't not lightly,—though I go alone,
Like to a lonely dragon, that his fen
Makes fear'd, and talk'd of more than seen,—
your son

30

*be assured
makes men
afraid of*

¹Will or exceed the common, or be caught
With cautelous baits and practice.

VOL.

My first son,

noblest

Whither wilt thou go? Take good Cominius
With thee awhile: determine on some course,

²More than a wild *exposure* to each chance
That starts i' the way before thee.

exposure

COR.

O the gods!

COM. I'll follow thee a month, devise with thee
Where thou shalt *rest*, that thou may'st hear of us
And we of thee: so, ³if the time thrust forth
A cause for thy repeal, we shall not send
O'er the vast world to seek a single man,
And lose *advantage*, ⁴which doth ever cool
I' the absence of the needer.

settle

*condition
favourable to
success*

COR.

Fare ye well:

Thou hast years upon thee; and thou art too full
Of the war's surfeits, to go rove with one
That's yet unbruised: bring me *but* out at gate.
Come, my sweet wife, my dearest mother, and
My friends of *noble touch*, when I am forth,
Bid me farewell, and smile. I pray you, come.
While I remain *above the ground*, you shall
Hear from me still; and never of me aught
But what is like me formerly.

*hast already
seen too much
service
only*

*of proved
nobleness
unburied*

50

MEN.

That's worthily

worthily spoken

As any ear can hear. Come, let's not weep.
If I could shake off but one seven years
From these old arms and legs, by the good gods,
I'd with thee every foot.

COR.

Give me thy hand:

Come.

[Exeunt.]

¹ Will either do something extraordinary or will fall a victim to crafty snares and plots.

² Rather than expose yourself in a turbulent spirit to anything that may befall.

³ If occasion shall arise to recall thee from banishment.

⁴ The condition favourable to a party is lessened if the advantage cannot be seized at once.

SCENE II. *The Same. A Street near the Gate.*

Enter SICINIUS, BRUTUS, and an Ædile.

SIC. *Bid them all home; he's gone, and we'll no further.—*

The nobility are vex'd, whom we see have sided
In his behalf.

BRU. Now we have shown our power,
Let us seem humbler after it is done
Than when it was a-doing.

SIC. Bid them home:
Say their great enemy is gone, and they
Stand in their *ancient* strength.

BRU. Dismiss them home. [*Exit Ædile.*]

Enter VOLUMNIA, VIRGILIA, and MENENIUS.

Here comes his mother.

SIC. Let's not meet her.

BRU. Why?

SIC. They say she's mad.

BRU. They have *ta'en note of us*: keep on
your way.

VOL. O, ye're well met. The *hoarded* plague
o' the gods

Requite your love!

MEN. Peace, peace; be not so loud.

VOL. *If that I could* for weeping, you should
hear,—

Nay, and you shall hear some. [*To BRUTUS.*]

Will you be gone?

VIR. [*To SICINIUS.*] You shall stay too.—I
would, I had the power

To say so to my husband.

SIC. Are you *man-kind*?

VOL. Ay, fool; is that a shame? Note but
this fool.

¹Was not a man my father? Hadst thou *foxship*
To banish him that struck more blows for Rome,
Than thou hast spoken words?

*bid them all go
to their
homes
taken his part*

former

noticed us

stored up

i.e. could speak

*a man-like
woman*

cunning

¹ Volumnia takes the word mankind in the sense of 'human,' 'natural.'

SIC. O blessed heavens ! 20
 VOL. More noble blows, than ever thou wise
 words ;
 And for Rome's good.—I'll tell thee what ;—yet
 go :—
 Nay, but thou shalt stay too.—I would my son
 Were in Arabia, and thy *tribe* before him,
 His good sword in his hand.
 SIC. What then ?
 VIR. What then !
 He 'ld make an end of thy posterity.
 VOL. Bastards, and all.
 Good man, the wounds that he does bear for Rome !
 MEN. Come, come, peace.
 SIC. I would he had continued to his country 30
 As he began ; and not unknit himself
 The noble knot he made.
 BRU. I would he had.
 VOL. 'I would he had !' 'Twas you incensed
 the rabble :
 Cats, that can judge as fitly of his worth,
 As I can of those mysteries which heaven
 Will not have earth to know.
 BRU. Pray, let us go.
 VOL. Now, pray, sir, get you gone.
 You have done a brave deed. Ere you go, hear
 this :
 As far as doth the Capitol exceed
 The meanest house in Rome, so far my son,— 40
 This lady's husband here, this, do you see ?—
 Whom you have banish'd, does exceed you all.
 BRU. Well, well, we'll leave you.
 SIC. Why stay we to be baited
 With one that wants her wits ?
 VOL. Take my prayers with you.—
 [*Exeunt Tribunes.*]
 I would the gods had nothing else to do,
 But to confirm my curses ! Could I meet 'em
 But once a day, it would *unclog* my heart
 Of what lies heavy to 't.
 MEN. You have *told them home* ;

race

by

unburden

*you have spoken
to good effect*

And, by my troth, you have cause. You'll sup
with me ?

VOL. Anger's my meat ; I sup upon myself, 50
And so shall ¹starve with feeding. Come, let's go :
Leave this faint *puling*, and lament as I do,
In anger, Juno-like. Come, come, come.

whining

MEN. Fie, fie, fie ! [Exeunt.

SCENE III. *A Highway between Rome and
Antium.*

Enter a Roman and a Volsce, meeting.

ROM. I know you well, sir, and you know me :
your name, I think, is Adrian.

forgotten

VOLS. It is so, sir : truly, I have *forgot* you.

ROM. I am a Roman ; and my services are, as
you are, against 'em : know you me yet ?

VOLS. Nicanor ? No.

ROM. The same, sir.

VOLS. You had more beard when I last saw
you ; but your *favour is well appeared* by your
tongue. What's the news in Rome ? I have a 10
note from the Volscian state, to find you out
there : you have well saved me a day's journey.

*countenance
is apparent
voice*

ROM. There hath been in Rome strange
insurrections ; the people against the senators,
patricians, and nobles.

VOLS. Hath been ? Is it ended then ? Our
state thinks not so : they are in a most warlike
preparation, and hope to come upon them *in the
heat of their division*.

*while the strife
is at the
hottest*

ROM. The main blaze of it is past, but a 20
small thing would make it flame again. For
the nobles receive so to heart the banishment of
that worthy Coriolanus, that they are in a *ripe
aptness* to take all power from the people, and to
pluck from them their tribunes for ever. This lies

readiness

take away from

¹ Feeding only upon anger I shall perish with hunger.

glowing, I can tell you, and is almost mature for the violent breaking out.

VOLS. Coriolanus banished !

ROM. Banished, sir.

VOLS. You will be welcome with this intelligence, Nicanor. 30

ROM. ¹The day serves well for them now. I have heard it said, the fittest time to corrupt a man's wife is when she's fallen out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country.

VOLS. He *cannot choose*. I am most fortunate, thus accidentally to encounter you : you have ended my business, and I will merrily accompany you home. 40

ROM. I shall, between this and supper, tell you most strange things from Rome, all tending to the good of their adversaries. Have you an army ready, say you ?

VOLS. A most royal one ; the centurions and their *charges*, distinctly billeted, *already in the entertainment*, and to be on foot at an hour's warning. 50

ROM. I am joyful to hear of their readiness, and am the man, I think, that shall ²set them in present action. So, sir, heartily well met, and most glad of your company.

VOLS. ³You take my part from me, sir ; I have the most cause to be glad of *yours*.

ROM. Well, let us go together. [*Exeunt*.]

smouldering

i.e. *but appear well*

military commands already in pay ; hired or engaged

your company

¹ This is a good opportunity for them, *i.e.* the Volscians.

² Give them the signal for taking the field.

³ 'That is what I, rather than you, ought to say.' A metaphor from the stage.

SCENE IV. *Antium. Before Aufidius's House.*

Enter CORIOLANUS, in mean apparel, disguised and muffled.

COR. A goodly city is this Antium. City,
'Tis I that made thy widows: many an heir
Of these fair edifices *'fore* my wars
Have I heard groan and drop: then, know me not,
Lest that thy wives with spits, and boys with stones,
In *puny* battle slay me.

before

petty

Enter a Citizen.

Save you, sir.

CIT. And you.

COR. Direct me, if it be your will,
Where great Aufidius lies. Is he in Antium?

CIT. He is, and feasts the nobles of the state,
At his house this night.

COR. Which is his house, beseech you? 10

CIT. This, here before you.

COR. Thank you, sir. Farewell.

[Exit Citizen.]

O world, thy slippery *turns*! Friends now fast
sworn,

vicissitudes

Whose *double bosoms* seem to wear one heart,
Whose hours, whose bed, whose meal, and exercise,
Are still together, who twin, as 'twere, in love
Unseparable, shall within this hour,
On a *dissension of a doit*, break out
To bitterest enmity: so, *fellest* foes,
Whose passions and whose plots have broke their
sleep

two bosoms

To *take* the one the other, by some chance, 20
Some *trick* not worth an egg, shall grow dear
friends

*quarrel on the
most trifling
matter
fiercest*

And *interjoin their issues*. So with me:
My birth-place hate I, and my love's upon
This *enemy* town. I'll enter: if he slay me,
He does fair justice; if he *give me way*,
I'll do his country service.

*destroy
trifle
become*

*let their
children
intermarry
hostile
humour me*

[Exit.]

SCENE V. *The same. A Hall in AUFIDIUS'S House.*

Music within. Enter a Servingman.

1 SERV. Wine, wine, wine ! ¹What service is here ! I think our fellows are asleep.

[*Exit.*

Enter a second Servingman.

2 SERV. Where's Cotus ? my master calls for him. Cotus !

[*Exit.*

Enter CORIOLANUS.

COR. A goodly house : the feast smells well ;
but I
Appear not like a guest.

Re-enter the first Servingman.

1 SERV. What would you have, friend ?
Whence are you ? Here's no place for you :
pray, go to the door.

[*Exit.*

COR. I have deserved no better entertainment, 10
In being Coriolanus.

Re-enter second Servingman.

2 SERV. Whence are you, sir ? Has the porter
his eyes in his head, that he gives entrance to
such companions ? Pray, get you out.

be off

fellows

COR. Away !

2 SERV. 'Away !' Get you away.

COR. Now thou art troublesome.

2 SERV. Are you so *brave* ? I'll have you
talked with anon.

bold

presently

Enter a third Servingman. The first meets him.

3 SERV. What fellow 's this ?

20

1 SERV. A strange one as ever I looked on :
I cannot get him out o' the house : prithee, call
my master to him.

3 SERV. What have you to do here, fellow ?
Pray you, *avoid* the house.

quit

harm

COR. Let me but stand ; I will not *hurt* your
hearth.

3 SERV. What are you ?

¹What sort of serving do you call this ?

COR. A gentleman.
 3 SERV. A marvellous poor one. 30
 COR. True, so I am.
 3 SERV. Pray you, poor gentleman, take up
 some other station; here's no place for you;
 pray you, *avoid*: come.
 COR. *Follow your function*; go, and batten on
 cold bits. [*Pushes him away.*]
 3 SERV. What, will you not? Prithee, tell
 my master what a strange guest he
 has here.
 2 SERV. And I shall. [*Exit.*]
 3 SERV. Where dwellest thou? 40
 COR. Under the *canopy*.
 3 SERV. Under the canopy!
 COR. Ay.
 3 SERV. Where's that?
 COR. I' the city of kites and crows.
 3 SERV. I' the city of kites and crows! What
 an ass it is! Then thou dwellest with *daws* too?
 COR. No, I serve not thy master.
 3 SERV. How, sir! Do you meddle with
 my master? 50
 COR. Ay; 'tis an honest service than to
 meddle with thy mistress.
 Thou pratest, and pratest: serve with thy
 trencher. Hence! [*Beats him away.*]

Enter AUFIDIUS and the second Servingman.
 AUF. Where is this fellow?
 2 SERV. Here, sir. I'd have beaten him
 like a dog, but for disturbing the lords within.
 AUF. Whence comest thou? What wouldst
 thou? thy name?
 Why speak'st not? speak, man: what's thy
 name?
 COR. [*Unmuffling.*] If Tullus,
 Not yet thou knowest me, and seeing me, dost
 not
 Think me for the man I am, necessity 60

begone
go and do your
work
feed, fatten
scraps

sky

daw; a jackdaw
was a name
for a foolish
chatterer

Commands me name myself.

AUF. What is thy name?

[*Servants retire.*]

COR. A name unmusical to the Volscians' ears,

And harsh in sound to thine.

AUF. Say, what's thy name?

Thou hast a grim appearance, and thy face
Bears a command in 't. Though thy *tackle's* torn,
Thou show'st a noble vessel. What's thy name?

garments

COR. Prepare thy brow to frown. Know'st thou me yet?

AUF. I know thee not : thy name?

COR. My name is Caius Marcius, who hath done

70

To thee particularly, and to all the Volsces,
Great *hurt* and mischief ; thereto witness may
My surname, Coriolanus. The painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited,
But with that surname ; a good *memory*,
And witness of the malice and displeasure
Which thou should'st bear me. Only that name
remains :

harm

*only
memorial*

The cruelty and envy of the people,
Permitted by our *dastard* nobles, who
Have all forsook me, hath devour'd the rest ;
And suffer'd me by the voice of slaves to be
Hoop'd out of Rome. Now, this extremity
Hath brought me to thy *hearth* ; not out of hope—
Mistake me not—to save my life ; for if
I had fear'd death, of all the men i' the world
I would have voided thee ; but in mere spite,
To be *full quit* of those my banishers,
Stand I before thee here. Then, if thou hast
A heart of *wreak* in thee, that will revenge
Thine own particular wrongs, and stop those
maims

80

cowardly

*hooted
home*

*fully
avenged on*

90

vengeance

Of *shame* seen *through* thy country, speed thee
straight,

*shameful
injuries
throughout*

And make my misery serve thy turn : so use it,
That my revengeful services may prove
As benefits to thee ; for I will fight
Against my *canker'd* country with the *spleen*
Of all the under fiends. But if so be
Thou *darest not this*, and that to *prove* more
fortunes

Thou'rt tired, then, in a word, I also am
Longer to live most weary, and present 100
My throat to thee and to thy ancient malice ;
Which not to cut would show thee but a fool,
Since I have ever follow'd thee with hate,
Drawn *tuns* of blood out of thy country's breast,
And cannot live but to thy shame, unless
It be to do thee service.

AUF.

O Marcius, Marcius !

Each word thou hast spoke hath weeded from
my heart

A root of ancient envy. If Jupiter
Should from yond cloud speak divine things,
And say "'Tis true,' I'd not believe them more 110
Than thee, all noble Marcius. Let me twine
Mine arms about that body, *where against*
My *grain'd* ash an hundred times hath broke,
And scarr'd the moon with splinters ! Here I
clip

The *anvil* of my sword, and do contest
As hotly and as nobly with thy love,
As ever in ambitious strength I did
Contend against thy valour. Know thou first,
I loved the maid I married : never man
Sigh'd truer breath ; but that I see thee here 120
Thou noble thing, more dances my *rapt* heart,
Than when I first my wedded mistress saw
Bestride my threshold. Why, thou Mars, I tell
thee,

We have a power on foot ; and I had purpose
Once more to hew thy *target* from thy *brawn*,
Or lose mine arm for 't. Thou hast beat me out
Twelve *several* times, and I have nightly since

*eaten by a
disease
rage
i.e. do this
try*

*a 'tun' is a
measure of
capacity not
weight*

*against which
lance made of
ash
embrace*

*heart carried
away with
love*

*shield
muscular arm
separate*

¹ Thy body on which my sword has struck.

Dreamt of encounters 'twixt thyself and me :
 We have been down together in my sleep,
 Unbuckling helms, fisting each other's throat, 130
 And waked half dead with nothing. Worthy
 Marcius,

Had we *no other quarrel else to Rome*, but that
 Thou art thence banish'd, we would muster all
 From twelve to seventy ; and, pouring war
 Into the bowels of ungrateful Rome,
 Like a bold flood *o'er-beat*. O, come ; go in,
 And take our friendly senators by the hands ;
 Who now are here, taking their leaves of me,
 Who am *prepared against* your territories,
 Though not for Rome itself.

COR. You bless me, gods ! 140

AUF. Therefore, *most absolute sir*, if thou wilt
 have

The leading of thine own revenges, take
 The one half of my commission ; and set down—
 As best thou art experienced, since thou know'st
 Thy country's strength and weakness,—thine
 own ways ;

Whether to *knock against the gates of Rome*,
 Or *rudely* visit them, in parts remote,
 To fright them, ere destroy. But come in :
 Let me commend thee first to those that shall
 Say yea to thy desires. A thousand welcomes ! 150
 And more a friend than e'er an enemy ;
 Yet Marcius, that was much. Your hand, most
 welcome !

[*Exeunt CORIOLANUS and AUFIDIUS.*]

I SERV. [*Advancing.*] Here's a strange
 alteration !

2 SERV. By my hand, I had thought to
 have *strucken* him with a cudgel ; and yet my
 mind *gave me* his clothes made a false report of
 him.

I SERV. What an arm he has ! He turned
 me about with his finger and his thumb, as one
 would set up a top.

*no quarrel
 with Rome
 besides*

*overwhelm all
 that comes in
 our way*

*i.e. to make
 war against*

*used to express
 the highest
 veneration*

*besiege Rome
 roughly, i.e.
 with war*

*struck
 told me*

2 SERV. Nay, I knew by his face that there was something in him : he had, sir, a kind of face, methought,—I cannot tell how to term it.

1 SERV. He had so ; looking as it were,—Would I were hanged, but I thought there was more in him than I could think.

2 SERV. So did I, I'll be sworn. He is simply the rarest man i' the world.

1 SERV. I think he is ; but a greater soldier than he, you *wot* one.

170

know

2 SERV. Who ? my master ?

1 SERV. Nay, it's no matter for that.

2 SERV. Worth six on him.

1 SERV. Nay, not so neither ; but I take him to be the better soldier.

2 SERV. Faith, look you, one cannot tell how to say that ; for the defence of a town, our general is excellent.

1 SERV. Ay, and for an assault too.

Re-enter third Servingman.

3 SERV. O, slaves, I can tell you news,— 180
news, you rascals !

1 & 2 SERV. What, what, what ? let's *par-*
take.

share it

3 SERV. I would not be a Roman, of all nations ; I had as lieve be a condemned man.

1 & 2 SERV. Wherefore ? wherefore ?

3 SERV. Why, here 's he that was wont to thwack our general, Caius Marcius.

1 SERV. Why do you say 'thwack our general' ?

190

3 SERV. I do not say 'thwack our general' ; but he was always good enough for him.

2 SERV. Come, we are fellows, and friends : he was ever too hard for him ; I have heard him say so himself.

1 SERV. He was too hard for him directly, to say the truth on 't : before Corioli he *scotched* him and notched him like a *carbonado*.

*slashed
a broiled slice of
meat*

2 SERV. An he had been cannibally given,
he might have broiled and eaten him too. 200

1 SERV. But, more of thy news ?

3 SERV. Why, he is *so made on* here within,
as if he were son and heir to Mars ; set at upper
end o' the table ; no question asked him by any
of the senators, but they stand *bald* before him.
Our general himself makes a mistress of him ;
¹sanctifies himself with 's hand, and turns up
the white o' the eye to his discourse. But the
²bottom of the news is, our general is cut i' the
middle, and but one half of what he was yester- 210
day ; for the other has half, by the entreaty and
grant of the whole table. He'll go, he says,
and *sowl* the porter of Rome gates by the ears :
he will mow all down before him, and leave his
passage *polled*.

2 SERV. And he's as like to do 't as any
man I can imagine.

3 SERV. Do't ! he will do't : for, look you
sir, he has as many friends as enemies ; which
friends, sir, as it were, durst not, look you, 220
sir, show themselves, as we term it, his friends,
whilst he's in *directitude*.

1 SERV. Directitude ! what's that ?

3 SERV. But when they shall see, sir, his
crest up again, and the man in blood, *they will*
out of their burrows, like *conies* after rain, and
revel all with him.

1 SERV. But when goes this forward ?

3 SERV. To-morrow ; to-day ; *presently*.
You shall have the drum struck up this after- 230
noon : 'tis, as it were, a *parcel* of their feast,
and to be executed ere they wipe their lips.

2 SERV. Why, then we shall have a stirring
world again. This peace is nothing, but to rust
iron, increase tailors, and breed ballad-makers.

*made so much
of*

uncovered

pull by the ears

*stripped or
cleared*

*a meaningless
word coined
by the
servant
they will come
out
rabbits*

immediately

part

¹ Crosses himself, an anachronism, or as Malone explains it, ' Considers the touch of his hand to be holy ; clasps it with the same reverence as a lover would clasp the hand of his mistress.'

² A figurative expression meaning ' the whole of the news.'

1 SERV. Let me have war, say I; it exceeds peace as far as day does night; it's spritely, waking, audible, and full of *vent*. Peace is a very apoplexy, lethargy; *mulled*, deaf, sleepy, 240 insensible; a getter of more bastard children than war's a destroyer of men.

*sport, lit. scent
dispirited*

2 SERV. 'Tis so: and as war, in some sort, may be said to be a ravisher, so it cannot be denied but peace is a great maker of cuckolds.

1 SERV. Ay, and it makes men hate one another.

3 SERV. *Reason*; because they then less need one another. The wars, for my money. I hope to see Romans as cheap as Volscians. 250 They are rising, they are rising.

*the reason
being*

ALL. In, in, in, in! [Exeunt.]

SCENE VI. Rome. A Public Place.

Enter SICINIUS and BRUTUS.

SIC. We hear not of him, neither need we fear him:

¹His remedies are tame:ⁱ the present peace And quietness o' the people, which before Were in wild hurry. Here do we make his friends Blush, that the world goes well; who rather had, Though they themselves did suffer by 't, behold Dissentious numbers pestering streets, than see Our tradesmen singing in their shops, and going About their functions *friendly*.

*in a friendly
way*

Enter MENENIUS.

BRU. We stood to 't in good time. Is this Menenius? 10

*made a stand
against him*

SIC. 'Tis he, 'tis he; O, he is grown most kind Of late.—Hail, sir!

BRU. Hail, sir!

MEN. Hail to you both!

SIC. Your Coriolanus, sir, is not much miss'd, But *with* his friends: the commonwealth doth stand,

by

¹ His methods of curing evils are impotent.

And so would do, were he more angry at it.

MEN. All 's well ; and might have been much better, if

He could have *temporised*.

SIC. Where is he, hear you ?

MEN. Nay, I hear nothing : his mother and his wife

Hear nothing from him.

Enter three or four Citizens.

CIT. The gods preserve you both !

SIC. God-den, our neighbours. 20

BRU. God-den to you all, god-den to you all.

I CIT. Ourselves, our wives, and children, on our knees,

Are bound to pray for you both.

SIC. Live, and thrive !

BRU. Farewell, kind neighbours. We wish'd Coriolanus

Had loved you as we did.

CIT. Now the gods keep you !

BOTH TRI. Farewell, farewell. [*Exeunt Citizens.*]

SIC. This is a happier and more comely time, Than when these fellows ran about the streets, Crying confusion.

BRU. Caius Marcius was A worthy officer i' the war ; but insolent, 30 O'ercome with pride, ambitious past all thinking Self-loving,—

SIC. And *affecting one sole throne*, Without assistance.

MEN. I think not so.

SIC. We should *by this, to all our lamentation*, If he had gone forth consul, found it so.

BRU. The gods have well prevented it, and Rome

Sits safe and still without him.

Enter an Ædile.

ÆD. Worthy tribunes, There is a slave, whom we have put in prison, Reports, the Volscres with two several powers

compromised

aiming to rule alone

by now to the grief of us all

Are enter'd <i>in</i> the Roman territories, And with the deepest malice of the war Destroy what lies before 'em.	40	<i>into</i>
MEN. 'Tis Aufidius, Who, hearing of our Marcius' banishment, Thrusts forth his horns again into the world; Which were <i>inshell'd</i> , when Marcius stood for Rome, And durst not once peep out.		<i>kept within their shell</i>
SIC. Come, what talk you of Marcius?		
BRU. Go see this <i>rumourer</i> whipp'd.—It can- not be		<i>spreader of rumours</i>
The Volsces dare <i>break with us</i> .		<i>break treaty with us</i>
MEN. Cannot be!		
We have recórd, that very well it can; And three examples of the like have been <i>Within my age</i> . But <i>reason with</i> the fellow, Before you punish him, where he heard this; Lest you shall chance to ¹ whip your information, And beat the messenger who bids beware Of what is to be dreaded.	50	<i>in my day have some talk with</i>
SIC. Tell not me:		
I know, this cannot be.		
BRU. Not possible.		
<i>Enter a Messenger.</i>		
MESS. The nobles, in great earnestness, are going All to the senate-house: some news is come That <i>turns their countenances</i> .		
SIC. 'Tis this slave.	60	<i>renders their aspect grim</i>
Go whip him 'fore the people's eyes:— <i>his raising</i> ; Nothing but his report.		<i>the rumour is of his raising</i>
MESS. Yes, worthy sir, The slave's report is seconded; and more, More fearful, is deliver'd.		
SIC. What more fearful?		
MESS. It is spoke freely out of many mouths,— How probable I do not know—that Marcius,		

¹ Abstract used for concrete. It means the source of your information.

Join'd with Aufidius, leads a *power* 'gainst Rome,
And vows revenge as *spacious* as between
The young'st and oldest thing.

SIC. *This is most likely !*

BRU. Raised only, that the weaker sort may
wish 70

Good Marcius home again.

SIC. The very trick on 't.-

MEN. This is unlikely :

He and Aufidius can *no more* ~~afone~~

Than violentest contrariety.

Enter another Messenger.

MESS. You are sent for to the senate ;
A fearful army, led by Caius Marcius,
Associated with Aufidius, rages
Upon our territories ; and *have* already
O'erborne their way, consumed with fire, and *took*
What lay before them. 80

Enter COMINIUS.

COM. O, you have made good work.

MEN. What news ? what news ?

COM. You have *help* to ravish your own
daughters, and

To melt the city leads upon your pates ;

To see your wives dishonour'd *to your noses* ;—

MEN. What's the news ? what's the news ?

COM. Your temples burn'd in their cément ;
and

Your *franchises*, whereon you stood, confined
Into an *auger's bore*.

MEN. Pray now, your news ?

You have made fair work, I fear me.—Pray,
your news ?—

If Marcius should be join'd with Volscians,—

COM. If ! 90

He is their god : he leads them like a thing
Made by some other deity than nature,
That shapes man better ; and they follow him
Against us brats, with no less confidence

army
including
everything
spoken ironi-
cally

can no more be
reconciled

has
taken

helped

before your
noses

liberties
a hole bored by
a tool called
an auger

¹ Devastated the country like a flood.

Than boys pursuing summer butterflies,
Or butchers killing flies.

MEN. You have made good work,
You, and your *apron-men*; that *stood so much*
Upon the voice of occupation, and
The breath of garlic-eaters!

COM. He will shake
Your Rome about your ears.

MEN. As Hercules 100
Did shake down mellow fruit. You have made
fair work.

BRU. But is this true, sir?

COM. Ay; and you'll look pale
Before you find it *other*. All the regions
Do *smilingly revolt*, and ¹who resist,
Are mock'd for men of valiant ignorance,
And perish constant fools. Who is 't can blame
him?

Your enemies, and his, find something in him.

MEN. We are all undone, unless
The *noble man* have mercy.

COM. Who shall ask it?
The tribunes cannot do 't for shame; the people 110
Deserve such pity of him as the wolf
Does of the shepherds: for his best friends, if they
Should say, 'Be good to Rome,' *they charged him*
even

As those should do that had deserved his *hate*,
And therein show'd like enemies.

MEN. 'Tis true.
If he were putting to my house the brand
That should consume it, I have not the face
To say, 'Beseech you, cease.'—You have made
fair *hands*,

You and your crafts! you have *crafted fair*.

COM. You have brought
A *trembling* upon Rome, such as was never 120
So incapable of help.

mechanics
set so much
store by the
votes of
tradesmen

as easily as

otherwise
go over wil-
lingly to his
side

Coriolanus

they would be
entreating
hatred

work
made good
handiwork

fearfulness
so irremediable

¹ Those who make a stand against him are mocked for knowing no better, and die confirmed in their folly.

TRI. Say not, we brought it.

MEN. How! Was it we? We loved him;
but, like beasts,

And cowardly nobles, gave way unto your *clusters*,
Who did hoot him out o' the city.

COM. But, I fear,

They'll *roar him in again*. Tullus Aufidius,

The ¹second name of men, obeys his points

As if he were his officer. ²Desperation

Is all the policy, strength, and defence,

That Rome can make against them.

crowds

*roar with grief
when he
comes in
again*

Enter a troop of Citizens.

MEN. Here come the clusters.—

And is Aufidius with him? You are they 130

That made the air unwholesome, when you cast

Your stinking, greasy caps in hooting at

Coriolanus' exile. Now he's coming;

³And not a hair upon a soldier's head

Which will not prove a whip: as many *coxcombs*

As you threw caps up, will he tumble down,

And pay you for your voices. 'Tis no matter;

If he could burn us all into one coal,

We have deserved it.

heads

CIT. Faith, we hear fearful news.

¹ CIT. For mine own part, 140

When I said, banish him, I said, 'twas pity.

² CIT. And so did I.

³ CIT. And so did I; and, to say the truth, so
did very many of us. That we did, we did for the
best; and though we willingly consented to his
banishment, yet it was against our will.

COM. Ye're goodly things, you voices!

MEN. You have made good work,
You and your *cry*!—Shall 's to the Capitol?

back

COM. O, ay; what else?

[Exeunt COMINIUS and MENENIUS.]

¹ Whose name holds the second rank among men, obeys his commands.

² All our policy, our strength and means of defence are desperate.

³ Every hair of your heads will call down his vengeance on you.

SIC. Go, masters, get you home ; be not
dismay'd ; 150

These are a *side* that would be glad to have
This true, which they so seem to fear. Go home,
And show no sign of fear. *party*

1 CIT. The gods be good to us. Come, masters,
let's home. I ever said we were i' the wrong,
when we banished him.

2 CIT. So did we all. But come, let's home.
[*Exeunt* Citizens.]

BRU. I do not like this news.

SIC. Nor I.

BRU. Let's to the Capitol. Would, half my
wealth 160

Would *buy this for a lie !*

SIC. Pray, let us go.

[*Exeunt.*]

prove this false

SCENE VII. *A Camp, at a small distance from
Rome.*

Enter AUFIDIUS *and his Lieutenant.*

AUF. Do they still fly to *the Roman* ?

LIEU. I do not know what witchcraft's in
him, but

*i.e. to Corio-
lanus*

Your soldiers use him as the grace 'fore meat,
Their talk at table, and their thanks at end ;
And you are darken'd in this action, sir,
Even *by your own*.

*by your own
soldiers
cripple our
cause
more proudly*

AUF. I cannot help it now,
Unless, by using means, I *lame the foot*
Of our design. He bears himself *more proudlier*,
Even to my person, than I thought he would
When first I did embrace him ; yet his nature 10
In that's no changeling ; and I must excuse
What cannot be amended.

LIEU. Yet I wish, sir,—
I mean, *for your particular*,—you had not
Join'd in commission with him ; but either
Had borne the action of yourself, or else
To him had left it solely.

*for your own
self*

AUF. I understand thee well : and be thou sure,
When he shall come to his account, he knows not
What I can urge against him. Although it seems,
And so he thinks, and is no less apparent 20
To the vulgar eye, that he bears all things fairly,
And *shows good husbandry* for the Volscian state,
Fights dragon-like, and does achieve as soon
As draw his sword ; yet he hath left undone
That, which shall *break his neck*, or hazard mine,
Whene'er we come to our account.

*in the eyes of
the people
considers the
well-being of*

*cost him his
life*

LIEU. Sir, I beseech you, think you he'll
carry Rome ?

take

besieges them

AUF. All places yield to him ere he *sits down* ;
And the nobility of Rome are his :
The senators and patricians love him too : 30

The tribunes are no soldiers ; and their people
Will be as rash *in the repeal*, as hasty
To expel him thence. I think, he'll be to Rome,

*in repealing
him*

As ¹is the osprey to the fish, who takes it
By sovereignty of nature. First he was
A noble servant to them, but he could not
Carry his honours *even* : whether 'twas pride,

*without losing
his equili-
brium
want*

²Which out of daily fortune ever taints
The happy man ; whether *defect* of judgment,
To fail in the disposing of those chances 40
Which he was *lord* of ; or whether nature,

master

³Not to be other than one thing, not moving
From the *casque* to the cushion, but commanding
peace

helmet

Even with the same austerity and *garb*
As he controll'd the war ; but one of these—
As he hath *spices* of them all, not all,


fashion

touches

¹ He will control it by fascination.

² Pride, which being ministered to by constant success, lowers a man's character

³ Only able to be one thing, e.g. soldier or statesman.

For *I dare so far free him*—made him fear'd ;
 So hated ; and so banish'd ; ¹but he has a merit,
 To choke it in the utterance. ²*So* our virtues
 Lie in the interpretation of the time ; 50
³And power, unto itself most commendable
 Hath not a tomb so evident as a ⁴chair
 To extol what it hath done.
 One fire drives out one fire ; one nail, one nail ;
⁵Rights by rights falter, strengths by strengths
 do fail.
 Come, let's away. When, Caius, Rome is thine,
 Thou 'rt poor'st of all ; then, shortly art thou
 mine.  [Exeunt.]

*I dare acquit
 him to that
 extent
 and so*

¹He has a merit for no other purpose than to destroy it by boasting. (JOHNSON). Or, he possesses merit which defies all expression.

²The age in which we live judges our virtues.

³Power, in its own eyes ever worthy to be praised, has no surer means of extinction than the exalted position from which it boasts its deeds.

⁴*i.e.* Either 'orator's chair' or 'chair of civil authority.'

⁵This passage is obscure. See the Supplementary Notes on the whole of this speech.

ACT V.

SCENE I. Rome. A Public Place.

Enter MENENIUS, COMINIUS, SICINIUS, BRUTUS,
and others.

MEN. No, I'll not go; you hear what he
hath said,

Which was *sometime* his general, *who loved him*
In a most dear particular. He call'd me father:
But what o' that? Go, you that banish'd him;
A mile before his tent fall down, *and knee*
The way into his mercy. Nay, if he *coy'd*
To hear Cominius speak, I'll keep at home.

COM. He would not seem to know me.

MEN. Do you hear?

COM. Yet one time he did call me by my name,
I urged our old acquaintance, and the drops 10
That we have bled together. 'Coriolanus'
He would not answer to: forbad all names;
He was a kind of nothing, titleless,
Till he had forged himself a name 'o the fire
Of burning Rome.

MEN. Why, so; you have made good work;
A pair of tribunes that *have rack'd* for Rome,
To make coals cheap; a noble memory!

COM. I *mind'd* him, how royal 'twas to pardon
When it was less expected: he replied,
It was a *bare* petition of a state 20
To one whom they had punish'd.

MEN. Very well:
Could he say less?

COM. I offer'd to awaken his regard
For 's private friends: his answer to me was,
He could not stay to pick them in a pile
Of *noisome*, musty chaff. He said, 'twas folly,
For one poor grain or two, to leave unburnt,
And still to *nose* the offence.

MEN. For one poor grain or two!
I am one of those; his mother, wife, his child,
And this brave fellow too, we are the grains: 30
You are the musty chaff, and you are smelt
Above the moon. We must be burnt for you.

once
to whom he was
personally
very dear
crawl on your
knees
disdained

made violent
efforts
(the words
are ironical)
reminded
ere

his
foul
smell

SIC. Nay, pray, be patient : if you refuse
your aid

In this *so never-needed help*, yet do not
Upbraid 's with our distress. But, sure, if you
Would be your country's pleader, your good tongue,
More than the *instant army* we can make,
Might stop our countryman.

MEN. No; I'll not meddle.

SIC. Pray you, go to him.

MEN. What should I do ?

BRU. Only make trial what your love can do 40
For Rome, towards Marcius.

MEN. Well; and say that Marcius
Return me, as Cominius is return'd,
Unheard; what then ?

But as a discontented friend, *grief-shot*
With his unkindness ! Say 't be so ?

SIC. Yet your good will
Must have that thanks from Rome, *after the*
measure

As you intended well.

MEN. I'll undertake it :
I think, he'll hear me. Yet to bite his lip
And hum at good Cominius much *unhearts* me.
He was not taken well : he had not dined : 50
The veins unfill'd, our blood is cold, and then
We pout upon the morning, are unapt
To give or to forgive; but when we have stuff'd
These *pipes and these conveyances* of our blood
With wine and feeding, we have *suppler* souls
Than in our priest-like fasts : therefore, I'll watch
him

¹Till he be dieted to my request,
And then I'll set upon him.

BRU. You know the *very road* into his
kindness
And cannot lose your way.

MEN. Good faith, I'll *prove him*. 60
Speed how it will, I shall ere long have knowledge
Of my success. [Exit.

*never so much
needed*

*an army to
serve the
present time*

struck by grief

*according to
your good
intention*

disheartens

*veins
more yielding*

exact way

try

¹ Till he has dined well, and is in a humour for listening.

COM. He'll never hear him.

SIC. Not?

COM. I tell you, he does sit in gold,
his eye

Red as 'twould burn Rome; and his injury
The gaoler to his pity. I kneel'd before him;
'Twas very faintly he said, 'Rise'; dismiss'd me
Thus, *with his speechless hand*:² what he would do,
He sent in writing after me, what he would not,
Bound with an oath to hold to his conditions:
So that all hope is vain.

Unless his noble mother, and his wife,
Who, as I hear, mean to solicit him
For mercy to his country. Therefore, let's
hence,

And with our fair entreaties haste them on.

[*Exeunt.*]

*with a sign of
his hand*

70

except in

hasten

SCENE II. *The Volscian Camp before Rome.*

The Guards at their stations.

Enter to them MENENIUS.

1 G. Stay! whence are you?

2 G. Stand, and go back.

MEN. You guard like men; 'tis well; but,
by your leave,

I am an officer of state, and come
To speak with Coriolanus.

1 G. From whence?

MEN. From Rome.

1 G. You may not pass; you must return
our general

Will no more hear from thence.

2 G. You'll see your Rome embraced with
fire, before

You'll speak with Coriolanus.

¹ He is enthroned in majestic splendour.

² He sent in writing after me, both what he would and also what he would not do; being bound by an oath (to the Volscians) to adhere to the conditions he proposed.

<p>MEN. <i>Good my friends,</i> If you have heard your general talk of Rome, And of his friends there, it is <i>lots</i> to blanks, My name hath touch'd your ears: it is Menenius.</p>	
<p>1 G. Be it so; go back: the <i>virtue</i> of your name <i>Is not here passable.</i></p>	<p>10 <i>my good friends</i> <i>prizes</i> <i>efficacy</i></p>
<p>MEN. I tell thee, fellow, Thy general is my <i>lover</i>; I have been The ¹book of his good acts, whence men have read His fame unparallel'd, haply amplified; ²For I have ever verified my friends— Of whom he 's chief—with all the size that verity</p>	<p><i>will not pass</i> <i>here</i> <i>friend</i></p>
<p>Would without lapsing suffer: nay, sometimes, Like to a bowl upon a <i>subtle</i> ground, I have <i>tumbled past the throw</i>, and in his praise, Have almost ³stamp'd the leasing: therefore, fellow, I must have leave to pass.</p>	<p>20 <i>smooth and</i> <i>deceptive</i> <i>overshot the</i> <i>mark</i></p>
<p>1 G. Faith, sir, if you had told as many lies in his behalf, as you have uttered words in your own, you should not pass here; no, though it were as virtuous to lie as to live chastely. Therefore, go back.</p>	
<p>MEN. Prithee, fellow, remember my name is Menenius, always <i>factionary on the party</i> of your general.</p>	<p>30 <i>on his side in</i> <i>a quarrel</i></p>
<p>2 G. Howsoever you have been his liar, as you say you have, I am one that, telling true under him, must say, you cannot pass. There- fore, go back.</p>	
<p>MEN. Has he dined, canst thou tell? for I would not speak with him till after dinner.</p>	
<p>1 G. You are a Roman, are you?</p>	

¹ The memorandum, where his good actions stand recorded.

² I have always established my friendships by testimony, with as much partiality as truth without exaggeration would allow.

³ Given the stamp of truth to my exaggeration.

MEN. I am, as thy general is.

1 G. Then you should hate Rome, as he
does. Can you, when you have pushed out
your gates the very defender of them, and, in a
violent popular ignorance, given your enemy your
shield, think to *front* his revenges with the easy
groans of old women, the *virginal palms* of your
daughters, or with the palsied intercession of
such a decayed *dotant* as you seem to be? Can
you think to blow out the intended fire your city
is ready to flame in, with such weak breath as
this? No, you are deceived, therefore *back* to
Rome, and prepare for your execution. You
are condemned, our general has sworn you out
of reprieve and pardon.

MEN. Sirrah, if thy captain knew I were
here, he would *use me with estimation*.

2 G. Come, my captain knows you not.

MEN. I mean, thy general.

1 G. My general cares not for you. Back,
I say, go, lest I let forth your half-pint of
blood;—back,—*that's the utmost of your having*:
—back.

MEN. Nay, but, fellow, fellow,—

Enter CORIOLANUS and AUFIDIUS.

COR. What's the matter?

MEN. Now, you *companion*, I'll say an
errand for you: you shall know now that I am
in estimation, you shall perceive that a *Jack-*
guardant cannot *office me from my son Coriolanus*:
guess, but by my entertainment with him, if
thou stand'st not i' the state of hanging, or of
some death more long in *spectatorship*, and
crueller in suffering: behold now presently, and
swoon for what's to come upon thee. [*To*
CORIOLANUS.] The glorious gods sit in hourly
synd about thy particular prosperity, and love
thee no worse than thy old father Menenius
does! O my son, my son! thou art preparing
fire for us; look thee, here's *water* to quench it.

out of
an outbreak of
the ignor-
ance of the
people
him who would
shield you
oppose
hands uplifted
in prayer
dotard
go back

treat me with
honour

That's all
you'll get

see IV., v. 14

saucy sentinel
do his office by
keeping me
from my son
Coriolanus
the act of
beholding
faint at the
thought of
council

tears

*I was hardly moved to come to thee; but being assured none but myself could move thee,*¹ I have been blown out of your gates with sighs, and conjure thee to pardon Rome, and thy *petitionary* countrymen. The good gods assuage thy wrath, and turn the dregs of it upon this *varlet* here,—this, who, like a block, hath denied my access to thee.

COR. Away!

MEN. How! Away!

COR. Wife, mother, child, I know not. My affairs

Are *servanted* to others: ²though I owe My revenge properly, my remission lies In Volscian breasts. That we have been familiar,

Ingrate forgetfulness shall poison, rather Than pity note how much. Therefore, be gone: Mine ears against your *suits* are stronger, than Your gates against my *force*. Yet, *for* I loved thee,

Take this along; I *writ* it for thy sake,

[*Gives a letter.*]

And would have sent it. Another word, Menenius,

I will not hear thee speak.—This man, Aufidius, Was my beloved in Rome; yet thou behold'st!

AUF. You *keep* a constant temper.

[*Exeunt CORIOLANUS and AUFIDIUS.*]

1 G. Now, sir, is your name Menenius?

2 G. 'Tis a spell, you see, of much power. You know the way home again.

1 G. Do you hear how we are *shent* for keeping your greatness back?

2 G. What cause, do you think, I have to *swoon*?

MEN. I neither care for the world, nor your general: for such things as you, I can scarce

*it was hard
work to
move me*

pleading

groom

the servants of

ungrateful

*petitions
army
because
wrote*

*your disposi-
tion remains
unmovable*

blamed

see Line 72

¹ The sighs of Rome have driven me to you.

² Though my revenge in my own special affair, the power to pardon lies with the Volsces.

think *there's any*, ye're so *slight*. He that hath 110
a will to die by himself, fears it not from another.
Let your general do his worst. For you, be
that you are, long; and your misery increase
with your age! I say to you, as I was said to,
'Away!'

[Exit.

1 G. A noble fellow, I warrant him.

2 G. The worthy fellow is our general; he's
the rock; the oak not to be wind-shaken.

[Exeunt.

SCENE III. *The Tent of CORIOLANUS.*

Enter CORIOLANUS, AUFIDIUS, and others.

COR. We will before the walls of Rome
to-morrow

Set down our host. My partner in this action,
You must report to the Volscian lords, how
plainly

I have borne this business.

AUF.

Only their ends

You have respected; stopp'd your ears against
The general suit of Rome; never admitted
A private whisper, no, not with such friends
That thought *them* sure of you.

COR.

This last old man,
Whom with a crack'd heart I have sent to Rome,
Loved me above the measure of a father;
Nay, *godded* me, indeed. Their *latest refuge*
Was to send him; for whose old love I have,
Though I *show'd* sourly to him, once more offer'd
The first conditions, which they did refuse,
And cannot now accept, to grace him only
That thought he could do more. A very little
I have yielded to: fresh embassies and suits,
Nor from the state *nor* private friends, hereafter
Will I *lend ear* to. [Shout within.] Ha! what
shout is this?

Shall I be tempted to *infringe* my vow 20
In the same time 'tis made? I will not.

*there are any
insignificant*

*openly, without
concealment*

*their interests
only*

themselves

10

*made a god of
last resource*

appeared

*neither . . . nor
listen*

20

break

Enter, in mourning habits, VIRGILIA, VOLUMNIA, leading Young MARCIUS, VALERIA, and Attendants.

My wife comes foremost; then the honour'd mould

Wherein this *trunk* was framed, and in her hand
The grandchild to her blood. But, *out, affection!*
All bond and privilege of nature, break!

Let it be virtuous to be obstinate.

What is that curt'sy worth? or those doves' eyes,
Which can *make gods forsworn?*—I melt, and
am not

Of stronger earth than others. My mother bows,
As if Olympus to a molehill should
In supplication *nod*: and my young boy
Hath an aspect of *intercession*, which
Great Nature cries, 'Deny not.' Let the
Volsces

Plough Rome, and harrow Italy; I'll never
Be such a gosling *to obey instinct*, but stand
As if a man were author of himself,
And knew no other kin.

VIR. My lord and husband!

COR. ²These eyes are not the same I wore
in Rome.

VIR. The sorrow that *delivers us* thus changed,
Makes you think so.

COR. Like a dull actor now, 40
I have forgot my part, and I *am out*,
Even to a full disgrace. *Best of my flesh*,
Forgive my *tyranny*; but do not say,
For that, 'Forgive our Romans.' O, a kiss
Long as my exile, sweet as my revenge!
Now, by the *jealous queen of heaven*, that kiss
I carried from thee, dear; and my true lip

body
affection depart
from me
all natural
bonds and
rights
make gods
break their
vows

30

bow

as to obey the
instincts of
nature

brings us before
you

have lost my
place
i.e. his wife
cruelty

Juno, the
guardian of
marriage

¹ Pleading which my instinct (natural affection) bids me listen to.

² Coriolanus means: I see nothing now in the same light as when I was in Rome, therefore you must not address me as your 'lord and husband.' Virgilia interprets his speech literally and imagines him to refer to his **changed** appearance.

Hath *virgin'd* it e'er since. You gods! I prate,
And the most noble mother of the world
Leave unsaluted : sink, my knee, i' the earth ; 50
[*Kneels.*]

Of thy deep duty more impression show
Than that of common sons.

VOL. O, stand up blest !
Whilst, with no softer cushion than the flint,
I kneel before thee, and *unproperly*
Show duty, as mistaken all this while
Between the child and parent. [*Kneels.*]

COR. What is this ?
Your knees to me ? to your *corrected son* ?
Then let the pebbles on the hungry beach
Fillip the stars ; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun, 60
¹Murd'ring impossibility, to make
What cannot be slight work.

VOL. Thou art my warrior ;
I hold to frame thee. Do you know this lady ?

COR. The noble sister of Publicola,
The *moon* of Rome ; chaste as the icicle,
That's *curdied* by the frost from purest snow,
And hangs on Dian's temple : dear Valeria !

VOL. This is a poor *epitome* of yours,
²Which, by the interpretation of full time,
May show like all yourself.

COR. The god of soldiers, 70
With the consent of supreme Jove, *inform*
Thy thoughts with nobleness ; that thou may'st
prove

To shame invulnerable, and *stick* i' the wars
Like a great *sea-mark*, standing every *flaw*,
And saving those that *eye thee* !

VOL. Your knee, sirrah.

COR. That's my brave boy !

VOL. Even he, your wife, this lady, and myself,
Are suitors to you.

COR. I beseech you, peace ;

*kept itself
chaste*

*unsuitably
as if I had
been
son whose
corrections
have dis-
ciplined him
strike*

*pattern of
chastity
congealed*

*abridgment
(refers to
young
Marcius)*

inspire

*be immovable
beacon
gust
look to thee as
a guide*

¹ Making it a slight matter to accomplish what is outside the limits of possibility.

² Who, when time has disclosed his character, may fully resemble you.

Or, if you 'ld ask, remember this before :

¹The things, I have forsworn to grant may never 80
Be held by you denials. Do not bid me
Dismiss my soldiers, or capitulate
Again with Rome's mechanics : tell me not
Wherein I seem unnatural : desire not
To allay my rages and revenges, with
Your *colder* reasons.

*i.e. colder than
my rage and
revenge*

VOL.

O! no more, no more !

You have said you will not grant us anything :
For we have nothing else to ask but that
Which you deny already : yet we will ask,
That, if you *fail in* our request, the blame 90
May hang upon your hardness. Therefore, hear us.

fail to grant

COR. Aufidius, and you Volſces, mark ; for we 'll
Hear nought from Rome in private. Your
request?

VOL. Should we be silent and not speak,
our raiment,

disclose

And state of bodies would *bewray* what life
We have led since thy exile. Think with thyself,
How more unfortunate than all living women
Are *we come hither* : since that *thy sight*, which
should

*we who are
come here
the sight of thee*

Make our eyes flow with joy, hearts dance with
comforts,

Constrains them weep, and shake with fear and
sorrow ; 100

Making the mother, wife, and child, to see
The son, the husband, and the father, tearing
His country's bowels out. And to poor *we*
Thine enmity's most *capital* : thou *barr'st us*
Our prayers to the gods, which is a comfort
That all but we enjoy ; for how can we,
Alas, how can we for our country pray,
Whereto we're bound, together with thy victory,
Whereto we're bound ? Alack, *or* we must lose
The country, our dear nurse, or else thy person, 110

*us
deadly
dost debar us
from*

either

¹ I do not want to be thought of as denying you what I have sworn not to grant to Rome.

Our comfort in the country. We must find
An *evident* calamity, though we had
Our wish, which side should win: for either
thou

certain

Must, as a foreign *recrunt*, be led
With manacles *thorough* our streets, or else
Triumphantly tread on thy country's ruin,
And bear the *palm* for having bravely shed
Thy wife and children's blood. For myself, son,
I purpose not to wait on fortune, till
These wars determine: if I cannot persuade thee 120
Rather to show a noble grace to both *parts*,
Than seek the end of one, thou shalt no sooner
March to assault thy country, than to tread—
Trust to 't, thou shalt not—on thy mother's womb,
That brought thee to this world.

renegade

through

i.e. of victory

parties

VIR. Ay, and mine,
That brought you forth this boy, to keep your
name

Living to *time*.

posterity

BOY. 'A shall not tread on me:

he

I'll run away till I am bigger, but then I'll fight.

COR. Not of a woman's tenderness to be,
Requires nor child nor woman's face to see. 130

I have sat too long. [Pising.]

VOL. Nay, go not from us thus.

If it were so that our request did tend

if our aim was

To save the Romans, thereby to destroy

The Volsces whom you serve, you might
condemn us

As poisonous of your honour: no; our suit
Is, that you reconcile them: while the Volsces
May say, 'This mercy we have show'd;' the
Romans,

'This we received;' and each in either side,
Give the all-hail to thee, and cry, 'Be blest
For making up this peace!' Thou know'st,
great son,

acclaim thee

The end of war's uncertain: but this certain,
That, if thou conquer Rome, the benefit

140

result

I do not intend to wait until fortune decides the result of this war.

Which thou shalt thereby reap is such a name,
 Whose repetition will be dogg'd with curses ;
 Whose *chronicle* thus writ : ' The man was noble,
 But with his last attempt he wiped it out,
 Destroy'd his country, and his name remains
 To the ensuing age, abhorr'd.' Speak to me, son !
 Thou hast *affected* the fine *strains* of honour,
 To imitate the graces of the gods ; 150

*history**aspired to
feelings*

¹To tear with thunder the wide cheeks o' the air,
 And yet to charge thy sulphur with a bolt
 That should but rive an oak. Why dost not speak ?
 Think'st thou it honourable for a noble man
Still to remember wrongs ? Daughter, speak you :
 He cares not for your weeping. Speak thou, boy :
 Perhaps thy childishness will move him more
 Than can our reasons. There's no man in
 the world

always

More bound to's mother ; yet here he lets me
 prate

Like one i' the stocks. Thou hast never in thy
 life 160

*like one put to
shame*

Show'd thy dear mother any courtesy ;
 When she, poor hen, fond of no second brood,
 Has cluck'd thee to the wars, and safely home,
Loaden with honour. Say, my request's unjust,
 And spurn me back ; but, if it be not so,
 Thou art not honest ; and the gods will plague thee,
 That thou *restrain'st* from me the duty, which
 To a mother's part belongs. He turns away :
 Down, ladies ; let us ²shame him with our knees.

*loaded**keepst back*

To his surname Coriolanus *'longs* more pride, 170
 Than pity to our prayers. Down : an end ;
 This is the last : so we will home to Rome,
 And die among our neighbours. Nay, behold 's.
 This boy, that cannot tell what he would have,
 But kneels and holds up hands for fellowship,
 Does *reason* our petition with more strength
 Than thou hast to deny 't. Come, let us go.

*belongs**us**argue for*

¹ You have aspired to rend the heavens with thunder, and yet all the force you could command was but sufficient to split an oak.

² Make him ashamed by kneeling to him.

This fellow had a Volscian *to his mother* :
 His wife is in Corioli, and his child
 Like him by chance. Yet *give us our despatch* : 180
 I am *hush'd* until our city be a-fire,
 And then I'll speak a little.

[*After holding VOLUMNIA by the hands, in silence.*

COR.

O mother, mother !

What have you done ? Behold, the heavens do *ope*,
 The gods look down, and this unnatural scene
 They laugh at. O, my mother, mother ! O !
 You have won a happy victory to Rome ;
 But, for your son,—believe it, O, believe it,
 Most dangerously you have with him prevail'd,
 If not most *mortal* to him. But, let it come.

Aufidius, though I cannot make *true* wars, 190
 I'll frame *convenient* peace. Now, good Aufidius,
 Were you in my stead, say, would you have heard
 A mother *less*, or granted less, Aufidius ?

AUF. I was moved withal.

COR.

I dare be sworn, you were ;

And, sir, it is no little thing to make
 Mine eyes to *sweat compassion*. But, good sir,
 What peace you'll make, advise me. For my part,
 I'll not to Rome, I'll back with you ; and pray you,
Stand to me in this cause. O mother ! wife !

AUF. [*Aside.*] ¹I am glad thou hast set thy
 mercy and thy honour 200

At difference in thee : ²out of that I'll work
 Myself a former fortune.

[*The ladies make signs to CORIOLANUS.*

COR. [*To VOLUMNIA, VIRGILIA, etc.*] Ay, by
 and by ;

But we will drink together ; and you shall bear
 A better witness back than words, which we,
 On like conditions, will have *counter-seal'd*.
 Come, enter with us. Ladies, you deserve
 To have a temple built you : all the swords
 In Italy, and her confederate arms,
 Could not have made this peace. [Exit.

for his mother
 see S. Matt.
 iii. 9
 send us away
 silent

open

fatally
 conformable to
 justice
 becoming
 less moved

weep

support me

i.e. by the
 Romans (as
 well as by the
 Volscians)

¹ I am glad thou hast allowed thy compassion to come in conflict with thy honour
² I will make use of this to regain my former credit,

SCENE IV. Rome. A Public Place.

Enter MENENIUS and SICINIUS.

MEN. See you yond *coign* o' the Capitol, yond corner-stone?

SIC. Why, what of that?

MEN. If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say, there is no hope in't. Our throats are sentenced, and *stay upon* execution.

SIC. Is 't possible, that so short a time can 10
alter the condition of a man?

MEN. There is *difference* between a grub and a butterfly; yet your butterfly was a grub. This Marcius is grown from man to dragon: he has wings; he's more than a creeping thing.

SIC. He loved his mother dearly.

MEN. So did he me; and he no more remembers his mother now, than an eight-year-old horse. The tartness of his face sours ripe grapes. When he walks, he moves like an engine, and 20
the ground shrinks before his treading. He is able to pierce a corslet with his eye; talks like a knell, and his hum is a battery. He sits in his *state*, as a thing made for Alexander. What he bids be done, is finished with his bidding. He wants nothing of a god but eternity, and a heaven to throne in.

SIC. Yes, mercy, if you report him truly.

MEN. I paint him *in the character*. Mark what mercy his mother shall bring from him: 30
there is no more mercy in him than there is milk in a male tiger; that shall our poor city find: and all this is *'long of you*.

SIC. The gods be good unto us!

MEN. No, in such a case the gods will not be good unto us. When we banished him, we respected not them; and, he returning to break our necks, they respect not us.

Enter a Messenger.

MESS. Sir, if you'd save your life, fly to your house.

corner

wait for

difference

chair of state
like a statue ofin his true
characteron account of
you

¹ He would be a god if he were eternal and had a heaven for his throne.

The plebeians have got your fellow-tribune,
And *hale* him up and down; all swearing, if
The Roman ladies bring not comfort home,
They 'll give him death by inches.

40

haul

Enter another Messenger.

SIC. What 's the news?

MESS. Good news, good news. The ladies
have prevail'd,

The Volscians *are dislodged*, and Marcius gone:
A merrier day did never yet greet Rome,
No, not the expulsion of the Tarquins.

have retired

SIC. Friend,
Art thou certain this is true? is it most certain?

MESS. As certain as I know the sun is fire.
Where have you lurk'd, that you make doubt of it? 50
Ne'er through an arch so hurried the *blown tide*,
As the *recomforted* through the gates. Why, hark you!

swelled tide

i.e. populace

[*Trumpets and hautboys sounded, and drums beaten, all
together. Shouting also within.*]

The trumpets, sackbuts, psalteries, and fifes,
Tabors, and cymbals, and the shouting Romans,
Make the sun dance. Hark you!

[*Shouting again.*]

MEN. This is good news:
I will go meet the ladies. This Volumnia
Is worth of consuls, senators, patricians,
A city full; of tribunes, such as you,
A sea and land full. You have pray'd well to-
day:

This morning for ten thousand of your throats 60
I 'ld not have given a *doit*. Hark, how they
joy! [Shouting and music.]

see IV. iv 1:
rejoice

SIC. First, the gods bless you for your
tidings; next,

Accept my thankfulness.

MESS. Sir, we have all

Great cause to give great thanks.

SIC. They are near the city?

MESS. Almost at point to enter.

SIC. We will meet them,

And help the joy.

[*Exeunt.*]

SCENE V. *The same. A street near the gate.*

Enter the Ladies, accompanied by Senators, Patricians, and People. They pass over the stage.

I SEN. Behold our *patroness*, the *life* of Rome!

Call all your tribes together, praise the gods,
And make triumphant fires ; strew flowers
before them :

Unshout the noise that banish'd Marcius :
Repeal him with the welcome of his mother ;
Cry ' Welcome, ladies, welcome ! '

ALL. Welcome, ladies, welcome !

[A flourish with drums and trumpets. Exeunt.]

SCENE VI. *Antium. A Public Place.*

Enter TULLUS AUFIDIUS, with Attendants.

AUF. Go tell the lords o' the city, I am here :
Deliver them this paper ; having read it,
Bid them repair to the market-place ; where I,
Even in theirs and in the commoners' ears,
Will *vouch the truth of it*. Him I accuse
The city *ports* by *this* hath enter'd, and
Intends to appear before the people, hoping
To purge himself with words. *Despatch.*

[Exeunt Attendants.]

Enter three or four Conspirators of AUFIDIUS' faction.

Most welcome !

I CON. How is it with our general ?

AUF. Even so 10

¹As with a man by his own alms empoison'd,
And with his charity slain.

2 CON.

Most noble sir,
If you do hold the same intent wherein
You *wish'd us parties*, we'll deliver you
Of your great danger.

AUF.

Sir, I cannot tell :

We must proceed, as we do find the people.

protectress

*bear witness to
its truth
gates
this time
go*

*wished us to
take part*

¹ It is as if the favours and kindnesses I have bestowed have turned to my own harm.

3 CON. The people will remain uncertain whilst		
'Twixt you there's difference; but the fall of either		
Makes the survivor heir of all.		
AUF. I know it;		
And my <i>pretext</i> to strike at him admits	20	<i>reason</i>
A good construction. I raised him, and I		
<i>pawn'd</i>		<i>pledged</i>
Mine honour for his truth: who being so		
<i>heighten'd,</i>		<i>highly esteemed by me</i>
He water'd his new plants with dews of flattery,		
Seducing so my friends; and, to this end,		
He <i>bow'd</i> his <i>nature</i> , never known before		<i>bent</i>
But to be rough, <i>unswayable</i> and free.		<i>natural dis- position</i>
3 CON. Sir, his <i>stoutness</i> ,		<i>unbending</i>
When he did stand for consul, which he lost		<i>obstinacy</i>
By lack of stooping,—		
AUF. That I would have spoke of.		
Being banish'd for 't, he came unto my hearth;	30	
Presented to my knife his throat: I took him;		
Made him joint-servant with me; <i>gave him way</i>		<i>gave way to him</i>
In all his own desires; nay, let him choose		
Out of my <i>files</i> , his projects to accomplish,		<i>ranks</i>
My best and freshest men; served his <i>designments</i>		<i>plans</i>
In mine own person; help to reap the fame		
<i>Which he did end all his</i> ; and took some pride		<i>which he</i>
<i>To do</i> myself this wrong: till, at the last,		<i>gathered to himself</i>
I seem'd his follower, not partner; and		<i>in doing</i>
He <i>waged me</i> with his countenance, as if	40	<i>paid me wages as if I had</i>
<i>I had been mercenary.</i>		<i>been a hire- ling</i>
I CON. So he did, my lord:		<i>in the end</i>
The army marvell'd at it; and, <i>in the last</i> ,		
When he had carried Rome, and that we look'd		
For no less spoil, than glory,—		
AUF. ¹ There was it,		
For which my sinews shall be stretch'd upon		
<i>him.</i>		
At a few drops of women's <i>rheum</i> , which are		<i>tears</i>

¹ This is the point on which I will attack him with my utmost abilities (JOHNSON).

As cheap as lies, he sold the blood and labour
Of our great action: therefore shall he die,
And I'll *renew me* in his fall. But, hark!

[Drums and trumpets sound, with great
shouts of the People.]

1 CON. Your native town you enter'd like a
post,

50

And had no welcomes home; but he returns,
Splitting the air with noise.

2 CON. And patient fools,

Whose children he hath slain, their base throats
tear

With giving him glory.

3 CON. Therefore, *at your vantage,*

Ere he express himself, or move the people
With what he would say, let him feel your sword,
Which we will second. When he *lies along,*
After your way his tale pronounced shall bury
His reasons with his body.

AUF. Say no more:

Here come the lords.

60

Enter the Lords of the City.

LORDS. You are most welcome home.

AUF. I have not deserved it.

But, worthy lords, have you with heed perused
What I have written to you?

LORDS. We have.

1 LORD. And grieve to hear 't.

What faults he made before the last, I think
Might have found *easy fines*; but there to end
Where he was to begin, and give away
The benefit of our levies, *answering us*

With our own charge, making a treaty where
There was a yielding,—this admits no excuse.

AUF. He approaches: you shall hear him.

70

*Enter CORIOLANUS, with drums and colours;
Commoners being with him.*

COR. Hail, lords! I am return'd your
soldier;

No more infected with my country's love

*renew my
greatness*

messenger

*while you have
the advan-
tage*

*lies dead
your version
of his tale*

*light punish-
ment*

*rewarding us
with our
expenses
when the city
was likely to
yield*

Than when I parted hence, but still subsisting
Under your great command. You are to know,
That prosperously I have attempted, and
With bloody passage, led your wars, even to
The gates of Rome. ¹Our spoils we have
brought home,
Do more than counterpoise, a full third part,
The charges of the action. We've made peace
With no less honour to the Antiates 80
Than shame to the Romans; and we here deliver,
Subscribed by the consuls and patricians,
Together with the seal o' the senate, what
We have *compounded on*.

agreed on

AUF. Read it not, noble lords;
But tell the traitor in the high'st degree
He hath abused your powers.

COR. Traitor! How now!

AUF. Ay, traitor, Marcius.

COR. Marcius!

AUF. Ay, Marcius, Caius Marcius. Dost
thou think

I'll grace thee with that robbery, thy stol'n
name

Coriolanus in Corioli? 90

You lords and heads of the state, perfidiously
He has betray'd your business, and given up,
For certain *drops of salt*, your city Rome,—

tears

I say, 'your city,'—to his wife and mother;
Breaking his oath and resolution, like

A twist of rotten silk; never *admitting*

Counsel o' the war, but at his nurse's tears

*i.e. taking me
into his
counsel*

He whined and roar'd away your victory,
That pages blush'd at him, and men of *heart*
Lock'd wondering each at other.

courage

COR. Hear'st thou, Mars? 100

AUF. Name not the god, thou boy of tears.

COR. Ha!

AUF. No more.

¹ The plunder we have brought back with us exceeds the cost of the expedition by at least one-third.

COR. Measureless liar, thou hast made my heart
Too great for *what contains it*. 'Boy'! O slave!
Pardon me, lords, 'tis the first time that ever
I was forced to scold. Your judgments, my
grave lords,

i.e. my body

Must give this cur the lie: and his own *notion*—
Who wears my stripes impress'd upon him, that
Must bear my beating to his grave—shall join
To thrust the lie unto him. 110

sense

1 LORD. Peace, both, and hear me speak.

COR. Cut me to pieces, Volsces; men and lads,
Stain all your edges on me. 'Boy'! False hound!
If you have writ your annals true, 'tis there,
That, like an eagle in a dove-cote, I
Flutter'd your Volscians in Corioli:
Alone I did it.—'Boy'!

AUF. Why, noble lords,
Will you be put in mind of his blind fortune,
Which was your shame, by this unholy braggart,
Fore your own eyes and ears?

ALL THE CONSPIRATORS. Let him die for 't. 120

CITIZENS. Tear him to pieces: Do it *presently*.
He killed my son;—My daughter;—He killed
my cousin Marcius;—He killed my father.—

at once

2 LORD. Peace, ho! no outrage: peace!
The man is noble, and his fame *folds in*
This orb o' the earth. His last offences to us
Shall have *judicious* hearing. Stand, Aufidius,
And trouble not the peace.

embraces
the whole earth
judicial

COR. O! that I had him,
With six Aufidiuses, or more, his tribe,
To use my lawful sword!

AUF. Insolent villain! 130

ALL CON. Kill, kill, kill, kill, kill him!

[AUFIDIUS and the Conspirators draw, and
kill CORIOLANUS, who falls: AUFIDIUS stands
on his body.]

LORDS. Hold, hold, hold, hold;

AUF. My noble masters, hear me speak.

1 LORD. O Tullus,—

2 LORD. Thou hast done a deed whereat
valour will weep.

3 LORD. Tread not upon him, masters; all
be quiet;

Put up your swords.

AUF. My lords, when you shall know—as in
this rage,

Provoked by him, you cannot—the great danger

¹Which this man's life did owe you, you'll rejoice

That he is thus *cut off*. Please it your honours 140 *killed*

To call me to your senate, I'll deliver

Myself your loyal servant, or endure

Your heaviest *censure*. *blame*

1 LORD. Bear from hence his body,

And mourn you for him. Let him be regarded

As the most noble *corse*, that ever *herald*

Did follow to his urn. *corpse*

2 LORD. His own impatience

Takes from Aufidius a great part of blame.

Let's make the best of it.

AUF. My rage is gone,

And I am struck with sorrow. Take him up.

Help, three o' the chiefest soldiers; I'll be one. 150

Beat thou the drum, that it speak mournfully;

Trail your steel pikes. Though in this city he

Hath widow'd and unchilded many a one,

Which to this hour bewail the injury,

Yet he shall have a noble *memory*.—

Assist. [*Exeunt, bearing the body of CORIO-*

LANUS. *A dead march sounded.* *memorial*

¹ Which you were liable to on account of this man.

SUPPLEMENTARY NOTES.

INTENDED PRINCIPALLY FOR THE ADVANCED STUDENT.

Shakespeare's tragedies may be divided into five parts thus:—

- (1) **The Situation.** The plebeians of Rome, goaded by famine, are in insurrection against the patricians, and are determined to proceed specially against Caius Marcius, whom they consider their chief enemy (I. i. 1—45).
- (2) **The Rise of the Conflict.** In this part of the Play the plebeians gain in power and importance by the institution of their Tribunes, while Coriolanus increases his claims on Rome's gratitude by his valiant deeds in the Volscian war (Act I. Scene i. 46 to Act II. middle of Scene iii.).
- (3) **The Crisis.** Coriolanus' deserts all but gain him the Consulship—the goal of his ambition (Act II. middle of Scene iii.).
- (4) **The Fall.** The rage of Coriolanus, aroused by the Tribunes, procures his banishment from the city. His league with the Volsces, and war against Rome (Act II. from middle of Scene iii. to Act V. end of Scene iii.).
- (5) **The Catastrophe.** The frustration of the revenge of Coriolanus by his mother, and his murder by the Volsces.

ACT I. SCENE I.

This Scene introduces most of the circumstances upon which the story is based.

- (1) The state of parties in Rome.
- (2) The hatred of the people for Coriolanus.
- (3) The outbreak of the Volscian wars, and deep enmity between Coriolanus and Aufidius.
- (4) The high estimation in which Coriolanus is held by the Roman nobles.
- (5) The Tribunes' envy of Coriolanus.

From Plutarch, Shakespeare has obtained hints for—

- (1) Coriolanus' freedom from covetousness.
- (2) That he sought honour to please his mother.
- (3) That the people complained of their oppression by usurers.
- (4) That Menenius Agrippa was sent to try and appease the rebellious plebeians.
- (5) His fable, and application of it.
- (6) The institution of the office of Tribunes.
- (7) That Coriolanus foretold that evil would result from giving way to the Commons.
- (8) That the people joined the war against the Volsces.

EXTRACTS FROM NORTH'S PLUTARCH.

- (1) "But Marcius stepping forth, told the Consul he most thankfully accepted the gift of his horse, and was a glad man besides, that his service had deserved his general's commendation; and as for his other offer, which was rather a mercenary reward than an honourable recompense, he would have none of it, but was contented to have his equal part with other soldiers."
- (2) "But touching Marcius, the only thing that made him to love honour was the joy he saw his mother did take of him. For he thought nothing made him so happy and honourable, as that his mother might hear everybody praise and commend him."
- (3) "Seeing they were never a whit the better, nor more gently *intreated*, and that the Senate would give no ear to them, but made as though they had forgotten their *former promise* and suffered them to be made slaves and bondmen to their creditors, and besides, to be turned out of all that ever they had. They fell then even to flat rebellion and mutiny, and to stir up dangerous tumults within the city."
- (4) "The Senate being afraid of their departure did send unto them certain of the pleasantest old men and the most acceptable to the people among them. Of those Menenius Agrippa was he, who was sent for chief man of the message from the Senate. He, after many good persuasions and gentle requests made to the people, on the behalf of the Senate, knit up his oration in the end with a notable tale."
- (5) "That on a time all the members of man's body did rebel against the belly, complaining of it that it only remained in the midst of the body, without doing anything, neither did bear any labour to the maintenance of the rest. Whereas all other parts and members did labour painfully, and were very careful to satisfy the appetites and desires of the body. And so the belly, all this notwithstanding, laughed at their folly and said: It is true, I first receive all meats that nourish man's body: but afterwards I send it again to the nourishment of other parts of the same. Even so," quoth he, "O you, my masters, and citizens of Rome, the reason is alike between the Senate and you. For matters being well digested, and their counsels thoroughly examined, touching the benefit of the commonwealth, the Senators are cause of the common commodity that cometh unto every one of you."
- (6) "These persuasions pacified the people, conditionally, that the Senate would grant there should be yearly chosen five magistrates, which they now call *Tribuni plebis*, whose office should be to defend the poor people from violence and oppression. So Junius Brutus and Sicinius Vellutus were the first Tribunes of the people that were chosen."
- (7) "Marcius also, though it liked him nothing to see the greatness of the people thus increased, considering it was to the prejudice and *embasing* of the nobility."

Shakespeare differs from Plutarch—

- (a) In making the plebeians complain of their lack of corn, as well as of the hard usury laws, thus compressing into one two separate seditions.
- (b) In putting the mission of Menenius and the appointment of Tribunes *before* the outbreak of the Volscian war, whereas in Plutarch these measures were taken in order to induce the Commons to join the war against the Volsci.

10. Observe that the First Citizen is the man of violence, the "mouthing demagogue," who would kill Coriolanus in order to "have corn at our own price"; the Second Citizen is much more moderate. Cf. lines 31, 36, 43-5. "The First Citizen is a hater of public *men*, the Second of public *measures*; the First would kill Coriolanus, the Second would repeal the laws relating to corn and usury. He says not one word against Coriolanus."

KNIGHT'S PICTORIAL SHAKESPEARE.

- 24. **Pikes.** Shakespeare was probably thinking of the weapons of his own age and country; the corresponding Roman weapons would be the spear and lance. A pike consisted of a narrow, elongated lance-head fixed to a pole. In the British army it has been superseded by the bayonet.
- 40. **He did it to please his mother.** Observe how early in the Play this important characteristic of the hero is brought to our notice. "Touching Marcius, the only thing that made him to love honour was the joy he saw his mother did take of him. For he thought nothing made him so happy and honourable, as that his mother might hear everybody praise and commend him, that she might always see him return with a crown upon his head, and that she might still embrace him with tears running down her cheeks for joy."
- 49. **The other side o' the city.** Thus Shakespeare hints at the fact of there being two distinct seditions in the city. See page xvi.
- 51. **The Capitol or *arx Capitolium*** was originally the stronghold of Rome. It was built upon the Palatine hill and contained the treasury, the prison, and the most ancient place of assembling for the burgesses, where still in after times the regular announcements of the changes of the moon continued to be made. Private residences were not permitted upon it. Every Latin town had its *capitolium* as well as Rome.
- 59. **Bats and clubs.** Here Shakespeare was certainly thinking of the weapons of his own fellow-townsmen. For the use of the word *bats* cf. Wickliffe's Bible:

The while he spake, lo, Judas, one of the twelve, came, and with him a great company with swerdis and *battis* (Matt. xxvi. 47),

and Dryden, *Hind and Panther*, iii. 629-31:

He headed all the rabble of a town,
And finished them with *bats* or polled them down,

Drake informs us that the peace of the city of London was frequently more effectually preserved by the interference of the apprentices of the city than by that of the police, its appointed

- guardians of public order; "for it appears, from Shakespeare's dramas, that the cry of *Clubs!* was a signal for the apprentices to arm themselves with these weapons, and quell the disturbance."
69. **Menenius** is the typical conservative patrician, who cannot entertain the idea of Rome ever changing, least of all of any change being brought about through the instrumentality of the people. We soon see how erroneous are his political forecasts.
99. **Fob off our disgrace**—to cheat us into thinking we are not disgraced. Ger. *foppen*, to mock, banter.
101. Shakespeare found Menenius' tale also in Camden's *Remains*, from which he may have obtained one or two details which are not to be found in Plutarch. "All the members of the body conspired against the stomach, as against the swallowing gulf of all their labours: for whereas the eyes beheld, the ears heard, the hands laboured, the feet travelled, the tongue spake, and all parts performed their functions; only the stomach lay idle and consumed all."
113. **Ne'er came from the lungs**, *i.e.* was not genuine or, as we now say, "hearty."
125. **Fore me**. "A petty oath, probably substituted," says Wright, "for the more common 'Fore God,' to avoid the penalties imposed by the Act of Parliament, to restrain the abuses of players."
127. **The sink**, or as in Camden, "the swallowing gulf."
143. **Nerves**—used in the sense of sinews, muscles.
164. **Thou rascal**. . . . Menenius is using the language of hunting in which a 'rascal' is a lean deer not fit to be hunted or killed. In the *Return from Parnassus*, 1600, in an account of a deer-hunt we read, "I caused the keeper to sever the rascall deere from the bucks of the first head." Menenius' meaning is that the First Citizen (contrary to the rules of the game) has contrived to place himself in the most honourable place, being impelled thereto by a desire to gain some advantage for himself.
167. **Rome and her rats**. To Menenius the patricians represent Rome, and in his eyes, the plebeians are no better than vermin. It is to be observed all through the Play that although Menenius wishes to stand well with all parties and is hale-fellow-well-met even with the plebeians, yet in reality he feels quite as much contempt for them as Coriolanus shews. We may remark in passing that his "pretty tale" has in nowise convinced the citizens. In Plutarch "these persuasions pacified the people conditionally."
168. **Enter Caius Marcius**. We have already had an outline of his most prominent characteristics from the mouths of the citizens. His first words go far towards justifying their opinion of him.
178. **Fire upon the ice**. It has been suggested that these words contain a reference to the great frost of January, 1608, when fires were lighted on the Thames, and the passage has been held to support the conclusions otherwise arrived at as to the date of the Play.
203. **I'd make a quarry**, *i.e.* I would quarter, or ruthlessly cut to pieces, thousands of these slaves and make a heap of them. **Quarry**, See *Glossary*.

210. **Proverbs.** A proverb has been defined as "the wisdom of many and the wit of one." Coriolanus uses the word contemptuously as though to speak in proverbs were a habit peculiar to the lower orders. *Cf. shreds* l. 213.
222. **'Sdeath!** A contraction of "God's death!" said to have been a favourite oath with Queen Elizabeth.
226. **This is strange.** Naturally to one who had just given utterance to the opinion of lines 71-6.
231. **Musty superfluity.** To Coriolanus' patrician mind the plebeians were a quite unnecessary part of the population of Rome, like mouldy food, fit only to be got rid of.
239. **I'd revolt.** This statement prepares us for what is to follow in Act IV. Selfishness is much more deeply rooted in Coriolanus' nature than patriotism.
262. **The modest moon**—the moon was the symbol of Diana, the goddess of chastity.
263. **The present wars devour him.** He is consumed with pride, the result of his triumphs in war. This is the reading of the folios; later editors place a mark of exclamation after the passage which, in that case, means "May this war prove his destruction!"
283. **His singularity.** The meaning may be (1) Let us see what accompaniment of soldiers he has in addition to his own great self, or (2) We know his one chief characteristic, his ambitious pride (singularity), let us see what additional peculiarities he will shew on his departure on this occasion.

ACT I. SCENE II.

A short Scene to introduce Tullus Aufidius, the general of the Volsces, and the natural foe of C. Marcius.

In Plutarch, Aufidius does not appear at all in the account until after Coriolanus' banishment.

6. **Had circumvention**—had knowledge of it in time to circumvent us.
9. **Press'd a power.** Rome's citizen soldiers received no pay; they certainly were not volunteers (*Cf. III. i. 122-4*); hence the word press (=impress) is particularly appropriate. The derivation of this word is interesting. It is a corruption of *prest* = ready, the spelling being influenced by the compulsion formerly used in forcing men to enter into the naval service. *Cf. Press-gang.*
14. **Titus Lartius.** Plutarch says: "One of the valiantest men the Romans had at that time."
24. **Take in many towns.** This is exactly what Coriolanus (according to Plutarch) subsequently did, when fighting *against* his own country, he "entered the territories of Rome before the Romans heard any news of his coming."
34. **We.** Tullus Aufidius uses the royal pronoun, although he was only the general of the Volscians. Plutarch, however, speaks of him as having authority "greater otherwise than any other among all the Volsces."

ACT I. SCENE III.

This Scene is almost entirely Shakespeare's. Plutarch affords the names of Volumnia, Virgilia, and Valeria, and refers to Volumnia's pride in her son, also to Coriolanus' winning the oaken garland and to his having two children.

"The tragedy is set in the early days of the Republic, before the days when luxury had eaten up simplicity. The life, even of the great nobles, was austere and quiet, the women were lovers of their home, and keepers at home. Shakespeare, who always loved simplicity of life, was pleased to draw with a still and gracious hand the household of Volumnia and Virgilia, and the visit to them of their friend Valeria. Its charm and dignity are not in any splendour, but in the characters of its women."

STOPFORD BROOKE.

16. **Cruel War**, ending with the battle of Lake Regillus. See Introduction, p. lv.
17. **Brows bound with oak**. Plutarch discusses the origin of this practice: "either because the law did this honour to the oak, in favour of the Arcadians, who, by the oracle of Apollo, were in old time called eaters of acorns; or else because the soldiers might easily in every place come by oaken boughs; or lastly, because they thought it very necessary, to give him that had saved a citizen's life a crown of this tree to honour him, being properly dedicated unto Jupiter, the patron and protector of cities."
43. **You fool!**—depreciatory, but not used as a term of strong reproach.
44. **Hecuba—Hector**. Hecuba is mentioned also in *Hamlet*. Hector is a character in *Troilus and Cressida*.
- 51-2. **Usher**. Fr. *huissier*, L. *ostiarius*, *ostium*, a door, an officer whose business it is to introduce strangers, or walk before persons of rank.
57. **Spot**. A pattern of a different colour from that of the ground. Shakespeare uses the verb in *Othello* III. iii. 435:

"Have you not seen a handkerchief,
Spotted with strawberries, in your wife's hand?"
97. **Moths**. The word may contain a double meaning, being used (i.) literally, (ii.) referring to the suitors who importuned Penelope during Ulysses' long absence.
114. **Corioli**. The First Folio and North's Plutarch both have "Corioles"

ACT I. SCENE IV.

This and the remaining Scenes in the first Act work on to the crisis; for by his valiant conduct in the several engagements, Coriolanus adds fresh lustre to his name, increases his country's debt to him and at the same time ministers to his own pride.

From Plutarch Shakespeare takes:

- (1) The division of the Roman army.
- (2) The siege of Corioli.

EXTRACTS FROM NORTH.

- (1) "The Consul Cominius understanding this, divided his army also into two parts, and taking the one part with himself, he

marched towards them that were drawing to the city out of the country; and the other part of his army he left in the camp with Titus Lartius (one of the valiantest men the Romans had at that time) to resist those that would make any sally out of the city upon them."

- (2) "So the Coriolans making small account of them that lay in camp before the city, made a sally out upon them, in the which at the first the Coriolans had the better, and drave the Romans back again into the trenches of their camp. But Marcius being there at that time, running out of the camp with a few men with him, he slew the first enemies he met withal, and made the rest of them stay upon the sudden, crying out to the Romans that had turned their backs, and calling them again to fight with a loud voice. For he was even such another, as Cato would have a soldier and a captain to be, not only terrible, and fierce to lay about him, but to make the enemy afraid with the sound of his voice and grimness of his countenance. Then there flocked about him immediately, a great number of Romans; whereat the enemies were so afraid, that they gave back presently. But Marcius not staying so, did chase and follow them to their own gates that fled for life. And there perceiving that the Romans retired back, for the great number of darts and arrows which flew about their ears from the walls of the city; and that there was not one man amongst them that durst venture himself to follow the flying enemies into the city, for that it was full of men of war, very well armed, and appointed. He did encourage his fellows with words and deeds, crying out to them, that fortune had opened the gates of the city, more for the followers than the fliers. But all this notwithstanding, few had the hearts to follow him. Howbeit Marcius, being in the throng among the enemies, thrust himself into the gates of the city, and entered the same among them that fled, without that any one of them durst at the first turn their face upon him, or else offer to stay him. But he looking about him and seeing he was entered the city with very few men to help him, and perceiving he was environed by his enemies that gathered round about to set upon him, did things as is written, wonderful and incredible."

Shakespeare differs from Plutarch:

- (1) In saying that Marcius entered Corioli, the city, alone, whereas Plutarch says "with very few men."
 - (2) In Plutarch the word is spelt Corioles.
9. 'Larum. Ital. *allarme*, *all' arme*, from *alle* = to the; *arme*, *arma* = arms, meaning "To arms," or a warning of danger given by the trumpet. Cf. "Because thou hast heard, O my soul, the sound of the trumpet, the *alarm* of war."
14. Less than he. There is here a confusion of two constructions, "he is not here, but if he were no man could fear you less than he does," and "others who are here fear you as little as he does."

30. **Contagion of the south.** Shakespeare more than once speaks of the south wind as evil in its effects. Cf. *As You Like It*, III. v. 50:
 "Like foggy sou'h, puffing with wind and rain,"
 and *Tempest*, I. ii. 324:
 "A south-west blow on ye,
 And blister you all o'er."
 And in *Cymbeline* II. iii. 136:
 "The south-fog rot him."
44. **For the followers.** In Plutarch, Coriolanus cries out "that fortune had opened the gates of the city, more for the followers than the fliers."
47. **To the pot.** In schoolboy language, "to go to pot," and "to go to blazes," are equivalent, but the former was not always a slang phrase. Dryden has, "All's one, they go to pot," *Tempest* (Epil.). The meaning is probably to be put into the melting-pot, though it is possible that pot = pit, the pit of destruction.
57. **Even to Cato's wish.** Cato "did not like a soldier . . . , who snored louder in bed than he shouted in battle," Plutarch's *Life of Cato*. The first folio reads *Calues*, evidently a misprint for *Catoes*. This is a case in which it has been possible to amend the text by comparison with North's Plutarch, where we read: "For he was even such another, as Cato would have a soldier and a captain to be, not only terrible and fierce to lay about him, but to make the enemy afraid with the sound of his voice, and grimness of his countenance."

ACT I. SCENE V.

Coriolanus shows in this short scene as a soldier of tireless energy and courage.

From Plutarch Shakespeare takes—

- (1) The incident concerning the booty;
- (2) Marcius' departure to aid the other division of the army.

EXTRACTS FROM NORTH.

- (1) "The city being taken in this sort, the most part of the soldiers began incontinently to spoil, to carry away and to look up the booty they had won. But Marcius was marvellous angry with them, and cried out of them, that it was no time now to look after spoil, and to run straggling here and there to enrich themselves, whilst the other Consul and their fellow-citizens peradventure were fighting with their enemies."
 - (2) "Wherefore taking those that willingly offered themselves to follow him, he went out of the city, and took his way towards that part, where he understood the rest of the army was, exhorting and entreating them by the way."
5. **Drachma**—a Greek silver coin worth six oboli, *i.e.* about $\frac{3}{4}$ d, and so of about the same value as the Roman denarius. Coriolanus, of course, would be hardly more likely to reckon in Greek money than he would in Dutch (*cf.* "doit," in the next line, a small Dutch coin) but Plutarch commonly reckons in terms of Greek money, and from him Shakespeare acquired the habit. See the note on *Julius Cæsar*, III. iii. 243.

- 6 **Doublets.** An English not a Roman garment. It was worn from the end of the 15th to the middle of the 17th century, and was originally an outer body-garment. Later it developed into the modern waistcoat. It may have been called a "doublet" from being lined for warmth, and hence "double."
7. **Hangmen.** The clothes of criminals were formerly the public executioner's perquisites and were usually sold by him.
16. **A second course**—a course was a technical term in bear-baiting, like a "round" in boxing. Cf. *Macbeth*, V. vii. 2. "Bear-like, I must fight the *course*."

ACT I. SCENE VI.

In this Scene alone Coriolanus appears with a momentary popularity among the common soldiers; in his own words he is their "garland."

From Plutarch Shakespeare takes—

- (1) The inquiry of Coriolanus as to the disposition of the Volscian army, and his request to be set opposite the Antiates.

EXTRACT FROM NORTH.

- (1) "Marcius asked him how the order of their enemies' battle was, and on which side they had placed their best fighting men. The Consul made him answer, that he thought the bands which were in the vaward of their battle, were those of the Antiates, whom they esteemed to be the warlikest men, and which for valiant courage would give no place to any of the host of their enemies. Then prayed Marcius to be set directly against them. The Consul granted him, greatly praising his courage."

Shakespeare differs from Plutarch.

- (1) In saying that the Roman army had been repulsed before the arrival of Coriolanus.
 - (2) In saying that the Antiates were commanded by the general Aufidius.
-
25. **Tabor**—Arab. *tambur*, a kind of lute, also a drum. The old English tabor was hung round the neck, and beaten with a stick held in the right hand, while the left was occupied in fingering a pipe. The pipe and tabor were the ordinary accompaniment of the morris dance.
 36. **Ransoming him**—releasing one on payment of a ransom.
 38. **Like a fawning greyhound**—a metaphor from the sport of coursing; the leash is the leather thong by which a courser leads his greyhound. Cf. *Henry V.* I. Prologue:

Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword and fire
Crouch for employment.

Shakespeare's plays abound with instances of his familiarity with every kind of country sport and pastime,

53. *Antiates*. The folio reads *Antients*, which might mean veterans, but here again Plutarch has helped editors to what is undoubtedly the correct reading. "The Consul made him answer, that he thought the bands which were in the vaward of their battle were those of the *Antiates*, whom they esteemed to be the warlikest men, and which, for valiant courage, would give no place to any of the host of their enemies. Then prayed Martius to be set directly against them."
76. *O, me alone!* Many emendations and explanations have been proposed for this line, but none of them appear to me to be satisfactory. Probably Kinnear's explanation is as simple and intelligible as any, "Do you raise but *me only?* I called for your *swords* make you a sword of *me?*" Some proposed emendations are *Let me alone,—Of me alone,—O, come along.*
84. *And four shall quickly draw out my command, i.e.* four (officers or sergeants) shall select the men who are to serve under me. It has been proposed to make a difficulty of this line to which emendations have been suggested, but I see no necessity for any change.
87. *Divide in all with us.* Observe the different attitudes of Cominius and Coriolanus with regard to booty. Cominius is the man of the world; Coriolanus' "nature is too noble for the world," or rather, he is so bent on winning fame that there is no place in his thoughts for anything so mundane as wealth or ease.

ACT I. SCENE VII.

This short Scene, for which there is no parallel in Plutarch, serves to bridge over the interval between Coriolanus' selection of his volunteers and his meeting with Aufidius. It also enables Titus Lartius to be present on the occasion of Coriolanus' glorification in Scene ix.

3. *Centuries*. "Romulus, as you may read, did divide the Romans into tribes, and the tribes into centuries or hundreds" (SPENSER). As the population of Rome increased, the number of centuries (42 in each legion) was not increased, but several divisions were strengthened by supernumeraries, without losing sight, however, of the fundamental number.

ACT I. SCENE VIII.

This Scene in which Coriolanus and Aufidius meet as natural foes, should be compared with the end of the last Scene in the Play.

Plutarch makes no mention of the encounter between Marcius and Aufidius.

2. *A promise-breaker*. Shakespeare would not have put this comparison into the mouth of a mean man. Notice the contrast between the speeches of Marcius and Aufidius. Any person might say he hated a serpent.
12. *The whip of your bragg'd progeny, i.e.* not the "whipper of," but the "whip or scourge employed by," *cf.* *Tim.* V. i. 64, "all the whips of heaven," *Hamlet* III. i. 70, "the whips and scorns of time." It has been suggested that Shakespeare here wrote "Hector" meaning "Achilles," but this is not probable.
15. *Condemned*. The shortened form of this word (damned) is the one most readily understood. *Seconds* = supporters, aiders.

ACT I. SCENE IX.

This Scene, which emphasises the merits and deserts of Coriolanus, also shows how Cominius, as well as others, failed to see that pride was really the mainspring of what appeared to be modesty and desire for equal justice to all.

From Plutarch Shakespeare takes—

- (1) Cominius' praise of Coriolanus.
 - (2) His offer to him of the tenth part of the spoil, and Coriolanus' refusal of it.
 - (3) The bestowal of the surname Coriolanus.
 - (4) That Coriolanus begged the life of his Volscian host.
- (2) Cominius began with a detail of his gallant actions, of which he had himself been partly an eye-witness, and which had partly been related to him by Lartius. Then out of the great quantity of treasure, the many horses and prisoners they had taken, he ordered him to take a tenth, before any distribution was made to the rest, besides making him a present of a fine horse with noble trappings, as a reward for his valour.

EXTRACTS FROM NORTH.

The army received this speech with great applause; and Marcius stepping forward said, "That he accepted of the horse, and was a glad man besides; and as for his other offer, which was rather a mercenary reward than honourable recompense, he would have none of it, but was contented to have his equal part with other soldiers."

- (4) Only this grace," said he, "I crave and beseech you to grant me. Among the Volsces there is an old friend and host of mine, an honest, wealthy man, and now a prisoner, who, living before in great wealth in his own country, liveth now a poor prisoner, in the hands of his enemies. And yet notwithstanding all this his misery and misfortune, it would do me great pleasure if I could save him from this one danger, to keep him from being sold as a slave."

Shakespeare differs from Plutarch—

- (1) In placing the events of this Scene on the same day as that on which the battle was fought, while Plutarch says it was on the next day.
- (2) In making Cominius present Marcius with his own horse "known to the camp."
- (3) In making Coriolanus forget the name of the Volscie, whose life he had begged should be spared.

18. He that has but effected . . . What appears at first sight to be modesty in Coriolanus is often, upon a closer examination, seen to be the most subtle self-praise. The meaning here is, "Others have surpassed me, for they have done as much as they wished to do, whereas what I have done has fallen short of what I wished to do."
23. To silence that—is part of the logical subject of "were" in line 21.

31. **Tent themselves with death.** A 'tent' is a roll of lint which was used by surgeons for probing wounds and introducing into them the means of healing. Hence 'to tent' is first 'to probe,' and in a secondary sense "to cure." The wounds having closed themselves against external influences are filled with deadly festering matter, instead of the health-giving surgeon's tent" (Cl. Pr. ed.)
41. **These same instruments.** *I.e.* the "drums and trumpets" of the next line.
43. **Let courts and cities.** It has been proposed to substitute "camps" for "courts." But there is no need for any change. The meaning is, "If instruments of war (drums and trumpets) are to be used for purposes of flattery, then let us cease for ever to protest against courts and cities being entirely devoted to insincere flattery."
46. **Coverture.** Tyrwhitt's emendation for "overture." As the text stands the meaning is, "When steel (by being misused or left unused) becomes soft as the silken dress of the court parasite, then let us use his silk as our only armour," *i.e.* let us carry on our wars in the spirit of "silken dalliance." "Him" = it, referring to silk, but with a vague reference also to "parasite."
60. **My noble steed.** A touch of generosity on the part of Cominius not suggested by Plutarch. In the history Coriolanus receives "a goodly horse, with a caparison and all furniture to him."
64. **Caius Marcius Coriolanus.** "It was many generations after this that conquerors first received names to commemorate the conquered town or country" (Horton). But in this Shakespeare is following Plutarch, who makes Cominius say: "Therefore we do order and decree that henceforth he be called Coriolanus, unless his valiant acts have won him that name before our nomination." And then the historian gives a long account of how the Romans came to have three names, why the Grecians gave kings surnames, and how that the Romans "used, more than any other nation, to give names of mockery in this sort," often derived from some mark or misfortune of the body: "as Sylla, to say, crook nosed."
71. **Undercrest.** "A phrase from heraldry, signifying that he would endeavour to support his good opinion of him" (Warburton).
89. **By Jupiter! forgot!** This phase of the incident is not in Plutarch. See the Introduction, pp. xvii. and xxxiii.

ACT I. SCENE X.

This Scene, by giving us an insight into the real character of Aufidius, prepares us for the part he is to play in subsequent scenes.

Shakespeare found very little in Plutarch to suggest the scene.

4. **I cannot . . . be that I am.** My nature abhors defeat. In suffering defeat, I feel I am no longer myself.
19. **Nor sleep nor sanctuary.** This speech reminds us of another of Shakespeare's characters, who spoke the words:—

"No place, indeed, should murder sanctuarize;
 Revenge should have no bounds," *Hamlet* IV. vii.

23. **Custom.** Coriolanus himself also makes a notable speech on the subject of custom. See II. iii. 126-130.
31. **South the city mills.** Editors quote Malone's remark: "Shakespeare frequently introduces those minute local descriptions, probably to give an air of truth to his pieces." Mr. Wright points out that in Shakespeare's time there were "city mills" in London, close to the Globe Theatre.

ACT II. SCENE I.

This Scene, which marks a distinct stage in the rise of the conflict, is also pleasing to the spectator, because of its splendour, and the introduction of the ladies. We are reminded at the beginning of the Scene of the hostility of the Tribunes to Coriolanus; then we have put before us the patrician view of him, and we are prepared to see him in person crowned with a garland at the zenith of his popularity. His mother has lived to see inherited her wishes—all but one. Finally, the conversation between the two Tribunes shews that they remain unaffected by all popular demonstrations in Coriolanus' honour.

This Scene is almost entirely Shakespeare's own. He has omitted all mention of Plutarch's account of the colonisation of Velitres and Coriolanus' expedition against the Antiates, when he gained great spoil. On his return the "home-tarriers," we read, "spited to see his credit and estimation increase still more and more."

1. **Augurer.** The methods of foretelling future events adopted by augurers in ancient Rome were by noting the flight or singing of particular birds; the avidity or otherwise with which the sacred chickens devoured their food; the movements of quadrupeds, and the occurrence of lightning, thunder, or both, in particular parts of the sky.
8. **Who does the wolf love?** "Implying," says Johnson, "that there are beasts which love nobody, and that among those beasts are the people."
42. **Napes of your necks.** "With allusion to the fable, which says that every man has a bag hanging before him, in which he puts his neighbour's faults, and another behind him in which he stows his own" (JOHNSON).
50. **A humorous patrician.** Menenius gives us an example in this Scene of his proneness to be swayed by his humour or mood. He begins the conversation jovially and good-humouredly enough, but before the end he comes much more near to losing his temper than the Tribunes did.
68. **My microcosm.** My little world; a term fancifully applied to man, as supposed to be an epitome of the macrocosm or universe. The face depicts the character of the man (or microcosm), as a map does that of the universe (or macrocosm).
- 77 **Hearing a cause.** Shakespeare, following Plutarch, errs in supposing that the Tribunes exercised judicial powers. After the expulsion of the kings, the consuls became the judges in most suits, though the commons "chose their judges to decide ordinary civil causes when both parties belonged to their own order."

83. **Mummers** are persons in fantastic disguises who go from house to house at Christmas performing a kind of play. Milton speaks of "Jugglers and dancers, antics, mummers." According to Wedgwood the word is of imitative origin, from the sound *mum* or *mom*, used by nurses to frighten children.
91. **Bencher**, a judge, magistrate, senator. The word is now applied only to the senior members of the legal societies known as the Inns of Court, who exercise the function of deciding who shall and who shall not be admitted to the bar with the privilege of practising in the law courts.
129. **Galen**. An anachronism of nearly 650 years. See *Proper Names*.
178. **Before him he carries noise**. This is one of the most striking passages in the Play, and the sudden transition from prose to a rhyming couplet shews us that Shakespeare intended it to be so. It affords a key to the understanding of much of the pathos as well as of the tragedy of the Play. When a woman can give utterance to such terrible phrases as these, we can feel no surprise that she should give birth to a terrible warrior. When, further, we reflect on the reverence which Coriolanus felt for his mother, and the real tenderness existing between them, we see at once the cause and the explanation of his tragical end.
195. **My gracious silence**. "We seem to see in the tender words (196-200), and in the admiration of 'My gracious silence,' the secret married life and love of Virgilia and her stormy husband" (STOFFORD BROOKE).
219. **The buildings of my fancy**. Volumnia's schemes are realised; they are no longer "castles in the air."
221. **Know, good mother**. Coriolanus, without knowing it, speaks almost prophetically.
224. **All tongues speak of him**. "The Tribunes are not carried away by the triumph of Coriolanus. They see in it a fresh danger to that liberty of the people for which they are contending; they lay a plot for his destruction as the enemy of the people, and it is just that they should do it" (STOFFORD BROOKE).
- Compare with this description *Julius Cæsar* I. i. 40-50.
232. **Flamens**. The priests who presided over religious observances in early Rome were of different orders. Thus there was the "kindler of Mars" (*flamen Martialis*), the second priest of Mars (*flamen Quirilis*), and the thirty "curial kindlers" (*flamines curiales*). The word "flamen," also written "filamen," is derived from *filum*, the fillet which the priest wore around his head, or, as Skeat says, from *flagmen*, he who burns, *cf.* *flagrare*, to burn.
253. **Napless vesture of humility**. This custom, for which I can find no other authority than that of Plutarch, was devised, says that historian, "either to move the people the more, by requesting them in such mean apparel, or else because they might shew them their wounds they had gotten in the wars in the service of the commonwealth, as manifest marks and testimonies of their valiantness."
264. **We must suggest the people**. This description of Coriolanus' attitude towards the plebeians is fully justified by the hero's own words and deeds.

271. For bearing burdens. The same idea is more fully developed in Mark Antony's estimate of Lepidus (*Julius Cæsar* IV. i. 20-7).
282. Matrons flung gloves. It was usual at jousts and tilting matches for the combatants to wear a lady's favour on their arm; and "when a knight had tilted with peculiar grace and spirit, the ladies were wont to fling a scarf or glove upon him as he passed; a custom which Shakespeare has attributed, as is frequent with him, to an age long anterior to chivalric usage, for he represents Coriolanus, on his way to the Capitol, as thus honoured."—DRAKE.

ACT II. SCENE II.

This Scene is, as it were, the pause before the storm. In Cominius' speech the hero is magnified and his deeds aggrandised, so that he is made to appear more than human. He himself does little, but this little is enough to show to the Tribunes "how he intends to use the people," and to prepare us for the crisis which is reached in the next Scene.

From Plutarch, Shakespeare obtained very little direct suggestion for the action of this Scene, but all the incidents in Coriolanus' career, which Cominius depicts so eloquently, are taken from different parts of the historian's narrative, which is sometimes very closely adhered to.

EXTRACTS FROM NORTH.

"The first time he went to the wars, being but a stripling, was when Tarquin, surnamed 'The Proud' . . . did come to Rome. . . . In this battle, wherein were many hot and sharp encounters of either party, Marcius valiantly fought in the sight of the Dictator; and a Roman soldier being thrown to the ground even hard by him, Marcius straight *bestrid* him, and slew the enemy, with his own hands, that had before overthrown the Roman. Hereupon, after the battle was won, the Dictator did not forget so noble an act, and therefore first of all he crowned Marcius with a garland of oaken boughs."

"Howbeit Marcius, being in the throng amongst the enemies, thrust himself into the gates of the city, and entered the same among them that fled . . . seeing he was entered the city with very few men to help him . . . did things, as it is written, wonderful and incredible."

"Wherefore taking those that willingly offered themselves to follow him, he went out of the city, and took his way toward that part where he understood the rest of the army was. . . . Then Marcius, when both armies came almost to join, advanced himself a good space before his company, and went so fiercely to give charge on the vaward that came right against him, that they could stand no longer in his hands: he made such a lane through them, and opened a passage into the battle of the enemies. . . . So the battle was marvellous bloody about Marcius, and in a very short space many were slain in the place."

Departures from Plutarch:—

- (1) For "At sixteen years," Plutarch has "being but a stripling."
- (2) "I' the consul's view slew three opposers," is a detail not mentioned by the historian.
- (3) "Tarquin's self he met," is Shakespeare's addition.

- (4) "Seventeen battles." Plutarch is less definite. "The Romans having many wars and battles in those days, Coriolanus was at them all."
-
20. **He seeks their hate.** The officers are impartial and give their unbiassed opinion of Coriolanus, so that they almost perform the part of a chorus. With regard to Coriolanus' unwillingness to flatter the people, Plutarch only says that he "lacked the gravity and affability that is gotten with judgment of learning and reason," and that he was "a stout man of nature, that never yielded in any respect."
- 40-1. **Lictors.** [Lat., probably connected with *ligo*, to bind, from the fasces or bundles of bound rods which they bore.] Civil officers who attended upon the consuls or other chief magistrates when they appeared in public. They executed the orders of the magistrate, especially where force was required, cleared the way before him, and dispersed crowds when necessary. It was their duty to inflict corporal and capital punishment.
82. **Your multiplying spawn.** . . . "The reasoning of Menenius is this: How can he be expected to practise flattery to others, who abhors it so much, that he cannot hear it even to himself."
- JOHNSON.
- Menenius is no more flattering in his speech to the tribunes than Coriolanus himself.
88. **Valour is the chiefest virtue.** From Plutarch: "Now in those days valiantness was honoured in Rome above all other virtues: which they call *virtus*, by the name of virtue itself, as including in that general name all other special virtues besides."
93. **Dictator.** A magistrate created in times of great emergency, distress, or danger, and invested, during the term of his office, with absolute and unlimited power. The office was probably first created in B.C. 501, and the first dictator was Titus Lartius. The dictator was nominated for six months only.
100. **Act the woman in the scene.** Shakespeare here alludes to the fact that the parts of women were represented, on the Elizabethan stage by the most smooth-faced young men to be found among the players.
105. **Lurch'd all swords of the garland.** For the bearing of this passage upon the date of the play see Introduction, p. xi.
- 117 **Struck Corioli like a planet.** The idea of destiny is continually present in Shakespeare's mind in his Roman plays, much more so than in the English histories. In this speech the deeds of Coriolanus are represented as so terrible as to be capable of being performed only by a personification of destiny.
146. **Fit you to the custom.** Menenius is the slave of custom, and would follow all precedents of the past.
154. **Do not stand upon 't.** . . . Do not persist in your refusal. We desire you tribunes to inform the people of our purpose, *viz.* to make Coriolanus Consul.
163. **The Market-place,** *i.e.* the Forum, where the next scene takes place.

ACT II. SCENE III.

In this Scene we reach the crisis in the tragedy, when Coriolanus, chosen by the Senate to be Consul, obtains the votes of the populace. The Fall commences in the self-same moment. Everything in the scene, the good-will of the citizens at the commencement, their giving of their votes notwithstanding the candidate's mockery, and Coriolanus' haughty insolence and contempt, all tends to convince us that the hero's ruin is to proceed from defects in his own nature.

From Plutarch Shakespeare takes the facts:

- (1) That the Commons thought they ought to give Coriolanus their votes because of his services to the State.
- (2) That Coriolanus stood in the market-place, wearing the gown of humility.

EXTRACTS FROM NORTH.

- (1) "Shortly after this Marcius stood for the Consulship, and the common people favoured his suit, thinking it would be a shame for them to deny and refuse the chiefest noble man of blood, and most worthy person of Rome, and specially him that had done so great service and good to the commonwealth."
- (2) "For the custom of Rome was, at that time, that such as did sue for any office should for certain days before be in the market place, only with a poor gown on their backs, and without any coat underneath, to pray the citizens to remember them at the day of election. Which was thus devised either to move the people the more, by requesting them in such mean apparel, or else because they might shew them their wounds they had gotten in the wars, in the service of the commonwealth, as manifest marks and testimony of their valiantness."

Shakespeare differs from Plutarch in not making Coriolanus show his wounds to the people.

4. We have power in ourselves. The citizens are conscious of their own weakness; they have not yet learnt their power. Moreover, they are the slaves of custom and tradition, and have within them a natural admiration of power in others. They know that they are downtrodden, and in spite of all the Third Citizen says about ingratitude they know that they have power to rise and that they ought to rise; but they possess no initiative, and their will has been weakened by oppression. They can only follow whither they are led. If Coriolanus had been willing to "incline to the people" ever so little they would have been as enthusiastic for him as they afterwards become violent against him.
10. Ingratitude is monstrous. Cf. *Troilus and Cressida* III. iii. 146: "A great sized monster of ingratitude"; also *Lear* I. v. 37: "Monster ingratitude!"
45. We are not to stay all together. The Citizen is evidently repeating the instructions given him by the tribunes.
53. You are not right. Menenius and Coriolanus have very different views on the subject of custom and precedent.

61. **Think upon you.** Bear you in mind, as we say when a favour is asked.
68. **What hath brought you to 't.** The Citizens expect that Coriolanus will speak at length of his services to Rome, show them his wounds, and finally ask them to "think upon" him. He would thus confer "a single honour" upon each one of them. His reply so dumb-founds them that they can do nothing but repeat his words.
86. **Adieu.** Coriolanus leaves the Citizens, but not the stage. He will not speak an unnecessary word with them.
102. **My sworn brother.** Coriolanus is, of course, speaking sarcastically. Contrast King Henry's appeal to his soldiers—
 We few, we happy few, we band of brothers;
 For he to-day that sheds his blood with me
 Shall be my brother.
 There was a custom in the middle ages for two men to swear that they would share one another's fortunes, good or evil. *Cf. Richard II., V. i. 20*
 "I am sworn brother, sweet,
 To grim necessity, and he and I
 Will keep a league till death."
113. **Give you our voices heartily.** The Fifth Citizen had probably understood nothing of Coriolanus' speech or had entirely misinterpreted its meaning.
124. **Wolvish toge.** Coriolanus feels altogether out of his element, like a wolf in sheep's clothing, with an allusion also to the fact that the toga was made of wool.
125. **Hob and Dick.** Proper names used as common nouns for clowns, rustics. *Hob* is a corruption and contraction of *Robin*, as *Hodge* of *Roger*.
167. **He mock'd us.** It will be remembered (I. i.) that the Second Citizen was at first the most favourably disposed towards Coriolanus. He was probably also the most intelligent of the crowd, and it is not, therefore, without a purpose that Shakespeare makes him to be the first now to find fault with the Candidate's behaviour. Our attention is thus drawn to the fact that Coriolanus was entirely to blame for thus alienating the people from him.
178. **Aged custom.** The custom could not be yet twenty years old, inasmuch as consuls were first created after the expulsion of the Tarquins.
219. **He's not confirm'd.** With respect to the procedure adopted in the election of consuls, Shakespeare seems to have been mainly his own authority. According to Plutarch's account the custom was for candidates to be in the market-place for certain days *before the election* to pray the citizens to remember them at the day of election. They did not then give their votes, but only their promises. During this period of probation Coriolanus bore himself well enough, showed his wounds, and won the people's approval. On the election day, however, when Marcius came to the market-place with great pomp and a great following of the nobility, then the plebeians feared "to put this office of sovereign authority into his hands," and made two others that were suitors, Consuls.

Shakespeare seems to regard the candidate's first appearance before the people as being the occasion of his election, and his second appearance (Act III., Scene i.) as being necessary for a formal confirmation in the presence of all the tribes.

231. *The humble weed*, *i.e.* the "napless vesture of humility."
 236. *Lay a fault on us.* This and subsequent speeches make it appear that the tribunes wished to escape from the consequences of their action. (See lines 271-3.)
 251. *Publius and Quintus.* Publius, Quintus and Censorinus all lived many generations after Coriolanus' time. Here Shakespeare is led into error through following Plutarch, though Plutarch himself is not in error, for the historian speaks of those who lived before his own time, whereas the tribune Brutus is made to speak of persons not yet born.
 253. *And Censorinus.* The folio is here defective, and the name Censorinus has been introduced into the text, first by Pope, and subsequently by other editors. We read in Plutarch: "Of the same house were Publius and Quintus, who brought to Rome the best water they had by conduits. Censorinus also came of that family, that was so surnamed, because the people had chosen him Censor twice." Another suggested reading is—

And Censorinus, that was so surnamed,
 And nobly named so, twice being Censor,
 Was his great ancestor.

ACT III. SCENE I.

This is an unusually stirring scene to occur in the Fall of the drama, so much so that many readers take the point at which Coriolanus is banished for the crisis itself.

Here we have the tribunes through whom, in part, the Nemesis is to fall upon Coriolanus, at the height of their power.

Shakespeare takes his information from Plutarch:

- (1) That the commons refused to confirm the election of Coriolanus to the Consulate, and that he was therefore enraged.
- (2) As to the speeches of Coriolanus with regard to the treatment of the plebeians, and the danger in yielding to them.
- (3) That the tribunes called in the plebeians and informed them of the words of Coriolanus.
- (4) For the affray between the patricians and plebeians.
- (5) That Sicinius accused the patricians of rescuing Coriolanus from the people's hands.

EXTRACTS FROM NORTH.

- (1) "But when the day of election was come, and that Marcius came to the market place with great pomp, accompanied with all the Senate and the whole Nobility of the city about him, who sought to make him Consul, with the greatest instance and entreaty they could, or ever attempted for any man or matter, then the love and goodwill of the common people turned straight to hate and envy toward him, fearing to put this office of sovereign authority into his hands, being a

man somewhat partial toward the Nobility, and of great credit and authority among the Patricians, and as one they might doubt would take away altogether the liberty from the people. Whereupon, for these considerations, they refused Marcius in the end, and made two others that were suitors Consuls. The Senate, being marvellously offended with the people, did account the shame of this refusal rather to redound to themselves than to Marcius, but Marcius took it in far worse part than the Senate, and was out of all patience."

- (2) "But Marcius standing upon his feet, did somewhat sharply take up those who went about to gratify the people therein; and called them people-pleasers, and traitors to the Nobility. 'Moreover,' he said, '*they nourished against themselves, the naughty seed and cockle of insolency and sedition, which had been sowed and scattered abroad amongst the people whom they should have cut off, if they had been wise, and have prevented their greatness, and not to their own destruction to have suffered the people, to stablish a magistrate for themselves of so great power and authority, as that man had to whom they had granted it. Who was also to be feared, because he obtained what he would, and did nothing but what he listed, neither passed for any obedience to the Consuls; but lived in all liberty, acknowledging no superior to command him, saving the only heads and authors of their faction, whom he called his magistrates. Therefore,*' said he, '*they that gave counsel, and persuaded that the corn should be given out to the common people gratis, as they used to do in the cities of Greece, where the people had more absolute power, did but only nourish their disobedience, which would break out in the end, to the utter ruin and overthrow of the whole state. For they will not think it is done in recompense of their service past, sithence they know well enough they have so oft refused to go to the wars, when they were commanded; neither for their mutinies when they went with us, whereby they have rebelled and forsaken their country; neither for their accusations which their flatterers have preferred unto them, and they have received and made good against the Senate. But they will rather judge we give and grant them this, as abasing ourselves and standing in fear of them, and glad to flatter them every way. By this means, their disobedience will still grow worse and worse, and they will never leave to practice new sedition and uproars. Therefore it were a great folly for us, methinks, to do it; yea, shall I say more? We should, if we were wise, take from them their Tribuneship, which most manifestly is the embasing of the Consulship and the cause of the division of the city. The state whereof as it standeth, is not now as it was wont to be; but becometh dismembered in two factions, which maintains always civil dissension and discord between us, and will never suffer us again to be united into one body.'*"

- (3) "For the Tribunes of the people, being present at this consultation of the Senate, when they saw that the opinion of Marcius was confirmed with the more voices, they left the senate, and went down to the people, crying out for help, and that they would assemble to save their Tribunes. Thereupon the people ran on head in tumult together, before whom the words that Marcius spake in the Senate were openly reported ; which the people so stomached, that even in that fury, they were ready to fly upon the whole Senate."
- (4) "Then the Tribunes, in their own persons, accompanied with the Ædiles, went to fetch him by force, and so laid violent hands upon him. Howbeit the noble Patricians gathering together about him, made the Tribunes give back, and laid it sore upon the Ædiles ; so for that time the night parted them and the tumult appeased,"

Shakespeare differs from Plutarch :

- (1) In making the action of the scene take place in a street instead of in the senate.
 - (2) In making the distribution of corn gratis to have taken place before the Volscian War, and before Coriolanus stood for the consulship ; whereas in Plutarch it occurs after the refusal of the plebeians to confirm his election.
 - (3) The sentence that Coriolanus is to be thrown from the Tarpeian Rock, and the consequent affray, is placed by Plutarch on the following day, "when Coriolanus came to answer the accusations against himself."
 - (4) Plutarch says that two other Consuls were chosen when Coriolanus was rejected, whereas Shakespeare omits this, and leaves him and his friends in hope that he will yet be chosen, until the sentence of banishment is pronounced.
 - (5) Shakespeare makes the tribunes remind Coriolanus here of his opposition to the free distribution of corn, but in Plutarch this occurs at his trial.
-
19. **I wish I had a cause.** Coriolanus *will* "seek him there," and will have (in his own opinion) good cause, but not such as he dreams of now. This is an instance of dramatic irony.
 43. **When corn was given.** Coriolanus is here referring to an incident which is related fully in Plutarch, but which Shakespeare does not otherwise mention. After Coriolanus' rejection by the people a great store of corn was brought to Rome from Sicily, and the people thought that they would receive much of it "without paying any penny ; and the rather because certain of the senators amongst them did so wish and persuade the same. But Marcius, standing upon his feet, did somewhat sharply take up those who went about to gratify the people therein, and called them people-pleasers, and traitors to the nobility."
 - 60 **Dishonour'd rub.** Obstacle tending to dishonour him. A metaphor from the game of bowls.

89. **Triton of the minnows.** A minnow is one of the smallest river fish, its average size in the British Isles being about three inches. It is known also as the Pink and the Minim. The expression "A Triton among the minnows," is still commonly used of one who appears big because his fellows are so small. (*See also Proper Names, under "Triton."*)
115. **As 'twas used sometime in Greece.** See the quotation above from Plutarch.
127. **The accusation.** Cf. I. i. 83: "They . . . suffer us to famish, and their store-houses crammed with grain; make edicts for usury, to support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain the poor."
132. **Let deeds express.** We may conjecture from their past deeds what they will be likely to say now.
135. **We debase.** We demean ourselves, come down from our lofty position, "take a back seat."
137. **In time.** Coriolanus here, as often, speaks prophetically. The plebeians *did* "in time" obtain a share in all the offices and privileges which were now open only to the patricians. In 367 B.C. a plebeian was for the first time elected Consul, and with his election "the gentile aristocracy ceased both in fact and in law to be numbered among the political institutions of Rome."
148. **Purpose so barr'd.** When our purpose (*i.e.* the patricians' good intentions) is thus thwarted by you (the ignorant plebeians) it follows that there can be no settled policy.
151. **That love the fundamental part**—who "do not so much fear the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government."—JOHNSON.
155. **Pluck out the multitudinous tongue,** *i.e.* abolish the tribuneship, do away with "the mouths of the people."
157. **Lick the sweet**—feel the taste of power.
172. **This a Consul? No.** "In the whole of these wonderful Scenes in the second and third Acts, the Tribunes are the only cool-headed, dignified folk. Every one else is infected with the rage of Coriolanus."—STOPFORD BROOKE. Whatever may have been Shakespeare's political opinions, he certainly puts unanswerable arguments (*cf.* 199) into the mouths of the tribunes. They are now the masters of the situation, Menenius appeals to them, they speak authoritatively, and though they are for the moment driven back, they have once for all learnt to know their power, a lesson they will not forget.
213. **Rock Tarpeian.** That part of the cliff of the Capitoline hill above the Forum Romanum, over whose precipice condemned criminals were hurled. "The modes of inflicting capital punishment were various; the false witness, for example, was hurled from the strong-hold rock; the harvest-thief was hanged; the incendiary was burnt."—MOMMSEN.
- Notice that this proposal comes from Sicinius, whom Plutarch describes as "the cruellest and stoutest of the Tribunes."

255. His nature is too noble. This is the estimate of a patrician and a friend, one, too, who has been
 The book of his good acts, whence men have read
 His fame unparallel'd, haply amplified. (V. ii. 15-16.)
288. Our danger. The folios have "one danger," which is explained by Wright, "one all-pervading constant source of danger." The reading adopted in the text is Theobald's emendation.
293. Enroll'd in Jove's own book. Cf. *Exodus* xxxii. 32: "Blot me, I pray thee, out of thy book."

ACT III. SCENE II.

In this Scene we are afforded an opportunity of comparing together and contrasting the two strong characters of Volumnia and her son. He is proof against all the efforts his patrician friends make to induce him to flatter the people for the consulship. He is proof also against his mother's arguments, but not against affection and the bond of nature. He has been trained to obey his mother; he obeys her here to his own undoing, and this indication of a touch of nature in him prepares us for another great scene, in which his mother will again "most dangerously" prevail with him.

Shakespeare found no parallel for the Scene in Plutarch.

He departs from Plutarch, who makes Coriolanus say that "he did willingly offer himself to the people, to be tried upon that accusation," viz. of usurping tyrannical power.

2. Death on the wheel. The practice of breaking upon the wheel lingered in Germany down to the commencement of the 19th century. Only criminals of the most atrocious class were subjected to this torture. They were placed upon a carriage wheel with legs and arms extended along the spokes. On the wheel being moved round, the executioner broke the victim's limbs by successive blows with a hammer, finally ending his sufferings by two or three severe blows, called *coups de grâce* (mercy strokes) on the chest or stomach.
2. Wild horses' heels. Both this torture and that described above belong rather to the Middle Ages than to Coriolanus' time.
10. Buy and sell with groats, *i.e.* to act in the capacity and spirit of small retail tradesmen. A groat is a small silver coin, formerly current in England, of the value of fourpence.
42. Honour and policy. 'Policy' is here used with the meaning almost of cunning, stratagem. In line 48 it means course of action, line of conduct.
55. Rooted in. The folios have *rooted*, which some editors read *roted*, and explain as meaning "learnt by rote."
64. I am in this. In this I speak for your wife, etc.; or, with a comma after "this" it will mean, "I am involved in this, so is your wife," etc.
70. You may salve so. You may thus not only secure yourself from the danger that now threatens you but also win back what you have lost, *i.e.* the consulship.

74. Here be with them—at this point accommodate yourself to them, flatter them by your expression as well as by your action.
78. Which often, thus. The grammar here is very loose, the pronoun "which" being neither subject nor object to any verb. Probably the text is corrupt. Kinnear suggests that "head" in l. 77 should be "hand," the meaning then being, "often pressing thy hand on thy breast, thus,—indicating *truth* and *devotion*!" But this emendation leaves the construction of "which" still unexplained.
79. The ripest mulberry. See the Introduction, p. xi., for the bearing of this phrase on the question of date.
130. Owe thy pride thyself. "Volumnia loves his pride; it is her own creation. But it were well it should be modified by policy. And she argues, till in her impetuous arguing she contradicts herself, and declares that his pride is not of her own making."—STOPFORD BROOKE.

ACT III. SCENE III.

This Scene illustrates very clearly the words of Plutarch, that education "teacheth men that be rough and rude of nature, by compass and rule of reason, to be civil and courteous, and to like better the mean state than the higher."

"Violence and weakness, the sister of violence are his tyrants. Pride is their root, but it is not the pride of a great or a strong man, in whom pride is the master of the passions. The pride of Coriolanus is but the servant or the slavish comrade of his choler. A single word like "traitor" drives him beyond all bounds, and the reticence of a stately pride is lost"

(STOPFORD BROOKE).

From Plutarch Shakespeare takes:—

- (1) That the Tribunes hoped that Coriolanus would ruin himself by his own haughty behaviour.
- (2) That the Tribunes accused Coriolanus of aiming at tyrannical power.
- (3) That they desired the people to be assembled *by tribes* for the trial.
- (4) That Coriolanus was banished by the popular assembly.
- (5) The popular rejoicing at the banishment of Coriolanus.

EXTRACTS FROM NORTH.

- (1) "All this was spoken to one of these two ends, either that Marcius against his nature should be constrained to humble himself, and to abase his haughty and fierce mind; or else if he continued still in his stoutness, he should incur the people's displeasure and ill-will so far, that he should never possibly win them again. Which they hoped would rather fall out so, than otherwise; as indeed they guessed unhappily, considering Marcius' nature and disposition."
- (2) "Marcius seeing the Senate in great doubt how to resolve, partly for the love and goodwill the Nobility did bear him, and partly for the fear they stood in of the people, asked aloud of the Tribunes, what matter they would burden him with? The

Tribunes answered him that they would show how he did aspire to be King, and would prove that all his actions tended to usurp tyrannical power over Rome."

- (3) "And first of all, the Tribunes would in any case (whatsoever became of it) that the people would proceed to give their voices by Tribes, and not by hundreds."
- (4) "Which condemned him to be banished for life."
- (5) "After declaration of the sentence, the people made such joy, as they never rejoiced more for any battle they had won upon their enemies, they were so brave and lively, and went home so jocularly from the assembly, for triumph of this sentence."

Shakespeare has departed somewhat from Plutarch's account in respect to the conduct of the trial and Coriolanus' behaviour thereat. In Plutarch—

- (1) The final and decisive charge was of not distributing the spoil got from the Antiates.
- (2) "When they came to tell the voices of the Tribes, there were three voices odd, which condemned him to be banished for ever."
- (3) On hearing the sentence the Patricians were dejected "saving Marcius alone, who neither in his countenance nor in his gait did ever show himself abashed, or once let fall his great courage: but he only, of all other gentlemen that were angry at his fortune, did outwardly show no manner of passion, nor care at all of himself."

4. **Spoil got on the Antiates.** This and the affecting of tyrannical power are two of the accusations referred to in line 140 of last Scene. The incident of the Antiates referred to here is omitted by Shakespeare. Plutarch tells us that he returned "with great plenty of corn, and had a marvellous great spoil, as well of cattle as of men he had taken prisoners, whom he brought away with him, and reserved nothing for himself." The tribunes do not themselves believe in the truth of their charges, but *they* are not squeamish as to the means they adopt to effect their end. The immediate purpose of their accusations appears from lines 24-30 of this Scene.

11. **By tribes.** Plutarch tells us that "the tribunes would in any case (whatsoever became of it) that the people would proceed to give their voices by tribes, and not by hundreds. For by this means the multitude of the poor needy people (and all such rabble as had nothing to lose, and had less regard of honesty before their eyes) came to be of greater force (because their voices were numbered by the poll) than the noble, honest citizens, whose persons and purses did dutifully serve the commonwealth in their wars." The same persons were, however, entitled to vote in both *comitia tributa* and *comitia centuriata*, but in the former all entitled to vote were on a footing of equality, while in the latter the voting was graduated with reference to the means of the voters.

32. **As an ostler.** Ostlers appear to have enjoyed an evil reputation in Shakespeare's days. Harrison, in his *Description of England in Shakespeare's Youth*, tells us that in the hope of extraordinary reward they "will deale verie diligentlie after outward appearance," but that many of them are blameworthy "in that they doo not onelie deceiue the beast oftentimes of his allowance by sundrie meanes, except their owners looke well to them, but also make such packs with slipper merchants that manie an honest man is spoiled of his goods as he travelleth to and fro."
51. **Graves i' the holy churchyard.** It is almost unnecessary to point out that neither graves nor churchyards were known to the Romans.
66. **Traitor.** It is significant that the word "traitor" should rouse Coriolanus' most violent passion. The use of the word here, coupled with its effect upon the hero, is an instance of dramatic irony. We shall see that when in the last Scene of the Play the same term is applied, it has lost much of its sting.
123. **I banish you.** The whole of this speech, and particularly these three words, enable us to rate at its true worth that modesty which Coriolanus would have us believe was a part of his nature.
130. **Making not reservation.** For "not" the folios read "but," and the explanation given is "reserving only yourselves"; ruining the state but preserving your own lives.
140. **Give him deserved vexation.** Success is a truer touchstone of character than extreme ill-fortune, notwithstanding what Coriolanus says in the opening lines of the next Scene. Here we see the Tribunes at their worst.

ACT IV. SCENE I.

Coriolanus' sinful pride has led to his banishment. He has brought his fate upon himself, and the remainder of the play tells us the results of his action. In his last words to the Tribunes and the people, he has shown them once more the scorn and contempt with which he regards them, he has set himself above the state and banished it and he has vaguely intimated that he will find another sphere of action more worthy of his own greatness. We are left to wonder what he can now do to justify his words. Throughout this scene and the next we are still kept in suspense. Here we see the human and best side of his character.

"In his farewell to his own people, he is as gentle, courteous, brave and steady as he is the opposite to the citizens. To his own caste he is the 'perfect gentleman,' to his mother the revering and loving son. That he should be so fine a character among his own class makes his conduct to those not of his class all the worse. Shakespeare understood the ruthless pride of the feudal noblesse to its last grain. And it is like his infinite variety to introduce between the furious scenes of Coriolanus's battle with the people, and the drear misfortunes of his lonely fall into treason to his country, the sweet and tender scene with which the fourth act begins."

STOPFORD BROOKE.

Shakespeare learnt from Plutarch :

- (1) That Coriolanus bade farewell to his mother and wife.
- (2) That his friends accompanied him to the gate of the city.

EXTRACTS FROM NORTH.

- (1) "When he was come home to his house again, and had taken his leave of his mother and wife, finding them weeping and shrieking out for sorrow, and had also comforted and persuaded them to
- (2) be content with his chance : he went immediately to the gate of the city, accompanied with a great number of Patricians, that brought him thither, from whence he went on his way with three or four of his friends only, taking nothing with him, nor requesting anything of any man."

Shakespeare differs from Plutarch :

- (1) In making Coriolanus take leave of his mother and wife "before a gate of the city."
- (2) In making him depart "alone, like to a lonely dragon."

12. The red pestilence. Shakespeare is here no doubt thinking of the ravages of the plague which formerly visited England periodically and of which "Elizabethan physicians recognized red, yellow, and black varieties."—CHAMBERS. It may be worth while mentioning, however, that pestilences were not uncommon also in the early history of Rome and that the epidemic which occurred most frequently "appears to have been wholly inflammatory, and to have shown itself particularly on the skin; first in the form of a violent rash, accompanied with extreme irritation, and afterwards in the shape of erysipelas of a very malignant kind."—ARNOLD.

30. A lonely dragon. Mediæval naturalists recognized the dragon as a genuine existing animal. Even Dr. Johnson in his Dictionary describes it as 'a kind of winged serpent, *perhaps* imaginary.' Students of Anglo-Saxon literature will be reminded of Grendel and his mother in *Beowulf* :

"Dark is the land

Where they dwell : windy nesses, and holds of the wolf :

The wild path of the fen where the stream of the wood

Through the fog of the sea-cliffs falls downward in flood."

33. My first son. Neither in Plutarch nor in Shakespeare do we hear of any other sons of Volunnia, and we gather from her conversation in I. iii. that Coriolanus was her only son. The usual explanation is that "first" here means "most noble" or "most dear."
34. Take good Cominius. "His mother is afraid of his imprudence, of his going away alone. And when Coriolanus hears the doubt, even though it is his mother who expresses it, his temper almost breaks out—'O, ye gods!' he cries. The waves are still running high in his soul."—STOPFORD BROOKE.
51. You shall hear from me. Dramatic irony. Coriolanus himself may have already formed vague plans for the future. Menenius certainly little suspected what these plans might be when he exclaimed. "That's worthily as any ear can hear."

ACT IV. SCENE II.

A short Scene which helps to bridge over the interval during which we may suppose Coriolanus to be bringing his plans to a head. We are still in suspense as to what he will do. But we are not allowed to forget his existence, or the temper in which he departed. The Tribunes remind us of the one, his mother of the other. The 'mouths of the people' do not show to advantage in the presence of Volumnia.

For this scene Shakespeare obtained no further hint from Plutarch than is contained in the sentence:

"Now on the other side, the city of Rome was in marvellous uproar and discord, the nobility against the commonalty, and chiefly for Marcius' condemnation and banishment."

16. Are you mankind. "The word mankind is used maliciously by the first speaker, and taken perversely by the second. A *mankind* woman, is a woman with the roughness of a man; and, in an aggravated sense, a woman ferocious, violent and eager to shed blood. In this sense Sicinius asks Volumnia if she be *mankind*? She takes *mankind* for a *human creature*."—JOHNSON.
18. Hadst thou foxship. "Hadst thou, fool as thou art, mean cunning enough to banish Coriolanus?"—JOHNSON. Volumnia was better able to see through the "cautelous baits and practice" of the Tribunes than Coriolanus had been.
22. Yet go:—Nay, but thou shalt stay. Volumnia's broken and contradictory utterances are indicative of excessive emotion.
32. The noble knot, *i.e.* the tie which bound him to Rome, his services to the State.
35. Those mysteries. *Cf. Hamlet I. v. 166-7:*
"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."
43. Baited. The metaphor is from the Elizabethan sport of bear-baiting to which Shakespeare has innumerable allusions. Sicinius feels that as he stands there helpless before Volumnia's ravings he resembles a bear tied to a stake baited by fierce dogs.
53. Juno-like. In her distinctively Italic character, Juno was a war-goddess, represented as clad in a mantle of goat-skin, bearing a shield and an uplifted spear.

ACT IV. SCENE III.

This Scene gives us a *résumé* of the stirring events through which the principal characters of the drama have been passing. Two persons altogether unconnected with the action of the drama discuss in gossiping fashion the circumstances of the hero's banishment, as if to remind us that a Coriolanus may come and go, there may be insurrections and revolutions in the State, yet the world goes on as ever, friends meet and are merry, enjoy each other's company and take more interest in their own supper and their own trivial business than in the fate of the greatest man in Rome. The Scene is half-way between Rome and Antium, whither we are moving, and where the next important phase of the dramatic action will take place. Incidentally we learn that the Volscians have an army ready for immediate action.

Plutarch gives no hint for this scene.

4. I am a Roman. Nicanor is a Roman spy in the Volscian service. Perhaps this fact accounts for his diminished beard.
48. Distinctly billeted, have their several quarters assigned them. To 'billet' is to direct a soldier by a billet, note, or ticket where he is to lodge.

ACT IV. SCENE IV.

In this short Scene we learn definitely what Coriolanus has resolved to do. He is to be a traitor to his country, but in order that we may not altogether lose our sympathy with him he is suffered to present his own case to us as one whom circumstance rather than his own selfishness has driven to take arms against his country.

From Plutarch Shakespeare has taken

- (1) Coriolanus' resolve to be revenged on Rome.
- (2) His entering Antium disguised.

EXTRACTS FROM NORTH.

- (1) "In the end, seeing he could resolve no way to take a profitable or honourable course, but only was pricked forward still to be revenged of the Romans; he thought to raise up some great wars against them by their nearest neighbours. Whereupon he thought it his best way, first to stir up the Volscies against them."
- (2) "He disguised himself in such array and attire, as he thought no man could ever have known him for the person he was, seeing him in that apparel he had upon his back, and as Homer said of Ulysses:

'So did he enter into the enemies' town.'

It was even twilight when he entered the city of Antium, and many people met him in the streets, but no man knew him."

12. O world thy slippery turns! Of this speech Stopford Brooke says: "This is the pure nonsense of self-excusing pride. Friendships and enmities are not broken or united in that fashion. When in that fashion love is broken, it proves that, on one side at least, there has been no real love at all, only that self has been at the bottom of the apparent love. Coriolanus never loved any one half as much as he loved himself."

15. In love unseparable. This fine picture of common friendships may be compared with that of Rosalind and Celia in *As You Like It* I. iii. 75:

"We still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,
Still we went coupl'd and inseparable."

Cf. also *A Midsummer Night's Dream* III. ii. 208-212, where Helena says that she and Hermia "grew together like to a double cherry.
... with two seeming bodies, but one heart."

17. A doit. (See I. v. 6.)
22. Interjoin their issues—may be taken to mean unite their purposes.

ACT IV. SCENE V.

Here these two seemingly great and strong men are shown at their worst and weakest, Coriolanus debasing his highest virtue for the sake of gratifying a selfish instinct of revenge, and Aufidius embracing the man he abhors and above all envies.

Shakespeare takes from Plutarch :

- (1) The account of Coriolanus going to the house of Aufidius.
- (2) The speech of Coriolanus to Aufidius.
- (3) Aufidius' acceptance of the offer of Coriolanus.

EXTRACTS FROM NORTH.

- (1) "He disguised himself in such array and attire as he thought no man could ever have known him for the person he was, seeing him in that apparel he had upon his back; and as Homer said of Ulysses :

'So did he enter into the enemies' town.' . . .

So he went directly to Tullus Aufidius' house, and when he came thither, he got him up straight to the chimney-hearth, and sat him down, and spake not a word to any man, his face all muffled over. They of the house . . . went to Tullus, who was at supper, to tell him of the strange disguising of this man. Tullus rose presently from the board, and coming towards him, asked him what he was, and wherefore he came. Then Marcius unmuffled himself, and, after he had paused awhile making no answer, he said unto him " :

- (2) " *If thou knowest me not yet, Tullus, and seeing me dost not perhaps believe me to be the man I am, indeed, I must of necessity bewray myself to be that I am. I am Caius Marcius, who hath done to thyself particularly, and to all the Volscers generally, great hurt and mischief, which I cannot deny for my surname of Coriolanus, which I bear. For I never had other benefit or recompense, of all the true and painful service I have done, and the extreme dangers I have been in, but this only surname, a good memory and witness of the malice and displeasure thou shouldest bear me. Indeed the name only remaineth with me; for the rest, the envy and cruelty of the people of Rome have taken from me, by the sufferance of the dastardly nobility and magistrates, who have forsaken me, and let me be banished by the people. This extremity hath now driven me to come as a poor suitor, to take thy chimney-hearth, not of any hope I have to save my life thereby. For if I had feared death, I would not have come hither to have put my life in hazard. But pricked forward with spite and desire I have to be avenged of them that thus have banished me, whom now I begin to be avenged on, putting my person between thy enemies. Wherefore, if thou hast any heart to be wrecked of the injuries thy enemies have done thee, speed thee now, and let my misery serve thy turn, and so use it as my service may be a benefit to the Volscers, promising them that I will fight with better good-will for all you, than I did when I was against you, knowing that they fight more valiantly, who know the force of the enemy than such as have never proved it. And if*

it be so that thou dare not, and that thou art weary to prove fortune any more, then am I also weary to live any longer. And it were no wisdom in thee to save the life of him who has been hitherto thy mortal enemy, and whose service now can nothing help nor pleasure thee."

- (3) "Tullus hearing what he said, was a marvellous glad man, and taking him by the hand, he said unto him : ' Stand up, O Marcius, and be of good cheer, for in proffering thyself unto us thou dost us great honour ; and by this means thou mayest hope also of greater things at all the Volsces' hands.' So he feasted him for that time."

Shakespeare differs from Plutarch :

- (1) in introducing the conversation between Coriolanus and the servants of Aufidius ; Plutarch says the servants were struck by the majesty of his countenance and feared to address him.
 - (2) Plutarch says that a few days passed before Aufidius and Coriolanus began to consult about the wars ; Shakespeare makes it follow at once on the reconciliation between the two.
-
11. **In being Coriolanus.** I who have been the means of bringing ruin on Corioli deserve no better treatment at the hands of her citizens than to be turned abroad
 26. **Let me but stand.** There is more dignity in this position than in that suggested by Plutarch's, " he got him up straight to the chimney-hearth, and sat him down, and spake not a word to any man."
 47. **Dweldest with daws.** The jackdaw seldom obtains honourable mention in old writers. Drayton calls him " the thievish daw," and he is usually regarded as inferior in intelligence to other birds.
 53. **Trencher.** Dr. Johnson defines a trencher as a piece of wood on which meat is cut.
 66. **Tackle**—properly the ropes of a ship, here used loosely for the fastenings of the clothes or the clothes themselves.
 87. **In mere spite.** Coriolanus gives us a glimpse of the bottom of his heart.
 108. **A root of ancient envy.** Stopford Brooke remarks : " But it is only rooted out because he sees his ancient foe in the gloom of misfortune. Envy is too subtle a devil to leave the heart so soon ; and Shakespeare knows its fashions. Moreover, with envy goes hate. It is envy's boon companion. And Aufidius' hate was deep."
 121. **Thou noble thing.** The word " thing " as applied by Shakespeare to persons has not necessarily a depreciatory significance. Cf. *Tempest* I. ii. 417 : " I might call him a thing divine."
 126. **Beat me out, i.e.** as we now say " out and out," thoroughly, completely.
 153. **Here's a strange alteration.** " It is characteristic of Shakespeare's work that he introduces here, after Aufidius and Coriolanus meet, a humorous episode in the talk of the servants. The two leaders deceive themselves into an apparent friendship, each ignorant of

what their passions of pride and envy are sure to produce. But the servants see much further than their masters. They see the folly of both these great men and laugh at it, especially at that of their master. Their talk is an excellent piece of wit, of human nature; and also of their class, when they are mere hirelings. They have not a vestige of care for their country, only for their own interests."—STOFFORD BROOKE.

165. **Would I were hanged.** The servants' powers of expression do not keep pace with their thoughts.
193. **We are fellows and friends.** Therefore we may speak our minds openly. Hitherto they have been speaking guardedly as if in fear of each other.
196. **Directly**—without ambiguity, frankly.
198. **Scotched** is not here used in quite the same sense as in Macbeth's "We have scotch'd the snake not kill'd it." The word here, used in connection with 'carbonado,' has the more technical sense of 'cut up into pieces, slashed.' 'Scotch collops' = a dish consisting of beef cut up into small pieces, beaten and done in a stew-pan with butter and other ingredients. A **Carbonado** is a piece of fish, flesh or fowl, cut in slices, seasoned and broiled. The metaphor is appropriate as coming from a servingman.
215. **Polled.** Properly 'to poll' is to remove the poll or head of, hence to clip, shear. A 'poll-tax' is a capitation-tax, or tax levied per head.
222. **Directitude**—is such a word as Mrs. Quickly might have used for 'discredit.' Malone supposes the author wrote 'discreditute.'
239. **Full of vent**—sporting. 'Vent,' Fr. *vent*, breath, scent, is the odour left on the ground by which an animal's track is followed or see *Glossary*.
240. **Mulled**—deadened, dulled, dispirited. Mulled ale = *mould* ale = funeral ale. The word has erroneously been taken as a participle.

ACT IV. SCENE VI.

Coriolanus' tragic greatness is still kept before us. We behold the terror his name inspires in Rome. The nobles who know him best seem to fear him most; the citizens, consistent in fickleness, call to mind the speeches they never made; the tribunes alone maintain some dignity, and yet they seem by now to have forgotten 'the truth o' the cause.'

From Plutarch Shakespeare takes the invasion and plundering of the Roman territories by the Volsces led by Coriolanus.

1. **We hear not of him.** In this speech we have another example of dramatic irony. The audience, already knowing Coriolanus' plans and how near they are to execution, will also know how very little real cause the Tribunes have for self-gratulation.
7. **Pestering, encumbering;** crowding and causing obstruction in the streets.
35. **Found it so**—for "have found it so, the auxiliary being omitted." as Mr. Wright explains: "in consequence of the intervening clause with 'had,'"

38. **There is a slave.** Plutarch gives no account of any such rumour. On the other hand, Shakespeare omits all mention of "certain sights and wonders in the air" which belong to this period of the story, as well as of the cruel torture and death of a slave which the priests held to be the cause of these strange prodigies.
74. **Violentest contrariety**—things naturally most contrary to one another, as fire and water. Here we have another instance of Menenius' errors of judgment.
99. **Garlic-eaters.** Dr. Johnson says that 'to smell of garlic was once such a brand of vulgarity, that garlic was a food forbidden to an ancient order of Spanish knights.'
100. **Hercules did shake down mellow fruit**—referring to the golden apples under the guardianship of the Hesperides or nymphs of the west, which Hera received as a wedding present from Gœa on the occasion of her marriage with Zeus. One of Hercules' twelve labours was to bring these apples to Eurystheus.
106. **Constant fools**—consistent in their folly.

ACT IV. SCENE VII.

In previous Scenes Coriolanus' own actions, particularly in respect to the citizens and their tribunes have taught us to expect his downfall. This Scene prepares us to find that the envy of the Volscian general will be the proximate cause of the hero's ruin. The fundamental cause is, of course, his own overbearing pride and arrogance.

Shakespeare takes from Plutarch:

- (1) That Coriolanus was successful in his wars against the Roman towns.
- (2) That Aufidius was jealous of the success and high reputation of Coriolanus.

EXTRACTS FROM NORTH.

- (1) "Then Marcius did besiege their cities, and having taken by force the towns of the Tolerinians, Vicanians, Pedanians, and the Bolanians, who made resistance, he sacked all their goods and took them prisoners."
- (2) "Among those" (that envied Marcius' glory and authority) "Tullus was chief, who, though he had received no private injury or displeasure of Marcius, yet the common fault and imperfection of man's nature wrought in him, and it grieved him to see his own reputation blemished through Marcius' great fame and honour, and so himself to be less esteemed of the Volscies than he was before. This fell out the more because every man honoured Marcius, and thought he only could do all, and that all other governors and captains must be content with such credit and authority as he would please to countenance them with."

3. **Grace 'fore meat.** Here and in the next line Shakespeare is thinking of the customs of his own time and country.

34. **The osprey to the fish.** The osprey or fishing hawk appears to have been a not uncommon bird in Shakespeare's time. Harrison writes: "We have ospraies which breed with us in parks and woods, whereby the keepers of the same do reape in breeding time no small commoditie; for so soone almost as the yoong are hatched, they tie them to the but ends or ground ends of sundrietrees, where the old ones finding them doo never cease to bring fish unto them."
39. **Defect of judgment.** "Unskilfulness to regulate the consequences of his own victories."—JOHNSON.
41. **Or whether nature.** "A stubborn uniformity of nature, which could not make the proper transition from the *casque* or *helmet* to the *cushion* or *chair of civil authority*; but acted with the same despotism in peace as in war."—JOHNSON.
46. **Not all, i.e.** he has not all these defects carried to their full extent.
49. **So our virtues.** This passage (49-53) has received many explanations, none of which, however, appears satisfactory. The general sense seems to me to be as follows: A man's greatness depends not so much upon his character or his acts as upon people's judgment of them. Coriolanus' power in Rome, intrinsically great and worthy of all praise (unto itself = in itself), has been reduced to nothing because the praises which were showered upon him by the senate and the nobles were offensive to the people and the tribunes, whose interpretation of his merits has prevailed. This explanation assumes that Aufidius knew what course events had taken in Rome, a reasonable assumption considering his recent association with Coriolanus.
55. **Rights by rights falter.** This is Dyce's emendation for the folio's "rights by rights fouler." Aufidius is thinking of Coriolanus' failure and the possibility of his own rising by the other's fall.

ACT V. SCENE I.

This Scene picturing Coriolanus' immobility will enable us later to appreciate the mighty power of natural affection. The failure of the missions of Cominius and Menenius enhances the importance of Volumnia's task.

For this Scene Shakespeare obtained little suggestion from Plutarch, who merely states that "the ambassadors that were sent were Martius' familiar friends and acquaintance," that they found him "set in his *chair of state*, with a marvellous and an unspeakable majesty."

Departures from Plutarch :

1. Coriolanus, in answer to the first embassy, "gave them thirty days' respite."
 2. "Another ambassade" was sent to him without success.
 3. A third embassy of "all the bishops, priests, ministers of the gods" and others fared no better.
-
47. **I'll undertake it.** The Tribunes are better judges of character than Menenius is. They have appealed to his vanity with success: he has yet to learn that Corioianus does not change his position under the influence merely of the comfortable effects of a good dinner.

50. He had not dined. Warburton remarks that this observation "admirably befits the mouth of one, who in the beginning of the play had told us that he loved convivial doings."
67. What he would do. The text here is corrupt. The folio has in the next line "bound with an oath to *yield* to his conditions," from which it is difficult to extract a meaning. What he would *not* do is apparent from Act. V. Sc. iii. 81-3—

"Do not bid me
Dismiss my soldiers, or capitulate
Again with Rome's mechanics."

ACT V. SCENE II.

We are prepared for the failure of Menenius by that of Cominius. The bitterness of the former's failure is, however, mitigated by the kind words (95-99) with which Coriolanus dismisses his old friend, and this touch of humanity helps to prepare us for Volumnia's subsequent success. The insults and taunts of the guards punish Menenius' vanity, but such wounds in such a character heal rapidly.

Plutarch gives no suggestion for this scene.

22. Stamped the leasing, given to my lie the seal of truth, *e.g.* by the addition of an oath or by the art with which I have told my tale. Leasing is from A.S. *lēasing* from *lēas*, false.
66. Jack-guardant. One who is proud of his petty office of guarding, *cf.* Jack-in-office. In the principal modern languages, John, or its equivalent, is a common name of contempt or depreciation. *Cf.* Jack-fool, Jack-an-apes, Jack-pudding, and perhaps Jackass.
68. My entertainment with him—the way he receives me.
92. Ingrate forgetfulness. I must allow ingratitude to kill the memory of our old familiarity rather than suffer such close intimacy as ours was to move me to pity now.

ACT V. SCENE III.

This splendid Scene shows us the power of motherhood and the strength of the bond that existed between Volumnia and her son. When Coriolanus melts and is "not of stronger earth than others," then is he greatest. Self-will, false pride, selfishness vanish and leave him but a man. He has failed and he must needs suffer for the wrongs he has done, but by his relenting he has gained our sympathy.

This scene is taken almost entirely from Plutarch, who tells of—

- (1) The approach of the ladies.
- (2) The manner in which Coriolanus receives them.
- (3) Volumnia's address to her son.
- (4) The result of the mission.

EXTRACTS FROM NORTH.

- (1) She (Volumnia) took her daughter-in-law and Marcius' children with her, and, being accompanied with all the other Roman ladies, they went in a troop together unto the Volsces camp; whom when they saw they of themselves did both pity and reverence her, and there was not a man among them that once durst say a word unto her.
- (2) Now as Marcius *sat in his chair of state* with all the honours of a general, and when he had spied the women coming afar off, he marvelled what the matter meant; but afterwards knowing *his wife, which came foremost*, he determined at the first to persist in his obstinate and inflexible rancour. But overcome in the end with natural affection, and being *altogether altered* to see them, his heart would not serve him to tarry their coming to his chair, but coming down in haste he went to meet them. . . . After he had thus lovingly received them, and perceiving that his mother, Volumnia, would begin to speak to him, he called the chiefest of the council of the Volsces to hear what she would say.
- (3) Then she spake in this sort: "If we held our peace (my son) and determined not to speak, the *state of our poor bodies*, and present sight of our raiment, *would easily bewray to thee what life we have led at home, since thy exile and abode abroad. But think now with thyself, how much more unfortunately, than all the women living we are come hither*, considering that the sight which should be most pleasant to all other to behold, spiteful fortune hath made most fearful to us, making myself to see my son, and my daughter here, her husband besieging the walls of his native country. So as *that which is the only comfort to all other* in their adversity and misery, to pray unto the gods, and to call to them for aid, is the only thing which plungeth us into most deep perplexity. For we cannot (alas) together pray, both for victory, for our country, and for safety of thy life also; but a world of grievous curses, yea more than any mortal enemy can heap upon us, are forcibly wrapped up in our prayers. For the bitter sop of most hard choice is offered thy wife and children, to forego the one of the two; either to lose the person of thyself, or the nurse of their native country. *For myself (my son) I am determined not to tarry, till fortune in my lifetime do make an end of this war. For if I cannot persuade thee, rather to do good unto both parties, then to overthrow and destroy the one, preferring love and nature, before the malice and calamity of wars, thou shalt see, my son, and trust unto it, thou shalt no sooner march forward to assault thy country, but thy foot shall tread upon thy mother's womb, that brought thee first into this world. And I may not defer to see the day, either that my son be led prisoner in triumph by his natural countrymen, or that he himself do triumph of them, and of his natural country. For if it were so, that my request tended to save thy country, in destroying the Volsces, I must confess, thou would'st hardly and doubtfully resolve on that. For as to*

destroy thy natural country, it is altogether unmeet and unlawful; so were it not just, and less honourable, to betray those that put their trust in thee. But my only demand consisteth, to make a jail delivery of all evils, which delivereth equal benefit and safety, both to the one and the other, but most honourable for the Volsces. For it shall appear, that having victory in their hands, they have of special favour granted us *singular* graces; peace and amity, albeit themselves have no less part of both than we. Of which good, if so it came to pass, thyself is the only author, and so hast thou the only honour. But if it fail and fall out contrary, thyself alone deservedly shall carry the shameful reproach and burthen of either party. So *though the end of war be uncertain, yet this notwithstanding is most certain. That if it be thy chance to conquer, this benefit shalt thou reap of thy goodly conquest, to be chronicled [as] the plague and destroyer of thy country.* And if fortune also overthrow thee, then the world will say, that through desire to revenge thy private injuries, thou hast for ever undone thy good friends, who did most lovingly and courteously receive thee."

- (4) Marcius gave good ear unto his mother's words, without interrupting her speech at all, and after she had said what she would, he held his peace a *pretty while*, and answered not a word. Hereupon she began again to speak unto him, and said, "*My son, why dost thou not answer me? Dost thou think it good altogether to give place unto thy choler and desire of revenge, and thinkest thou it not honesty for thee to grant thy mother's request, in so weighty a cause? Dost thou take it honourable for a noble man, to remember the wrongs and injuries done him; and dost not in like case think it an honest noble man's part to be thankful for the goodness that parents do show to their children, acknowledging the duty and reverence they ought to bear unto them? No man living is more bound to shew himself thankful in all parts and respects, than thyself, who so unnaturally sheweth all ingratitude. Moreover (my son) thou hast sorely taken of thy country, exacting grievous payments upon them in revenge of the injuries offered thee. Besides, thou has not hitherto shewed thy poor mother any courtesy.* And, therefore, it is not only *honest*, but due unto me, that without compulsion I should obtain my so just and reasonable request of thee. But since by reason I cannot persuade thee to it, to what purpose do I defer my last hope?" And with these words, herself, his wife and children, fell down upon their knees before him. Marcius seeing that, could refrain no longer, but went straight and lift her up, crying out, "*Oh mother, what have you done to me?*" And holding her hand by the right hand, "*Oh mother,*" said he, "*you have won a happy victory for your country, but mortal and unhappy for your son.* For I see myself vanquished by you alone," These words being spoken openly, he spake a little apart with his mother and wife, and then let them return again to Rome, for so they did request him.

Shakespeare differs from Plutarch :

1. In saying Volumnia, Virgilia, Valeria and their attendants go to Coriolanus, whereas Plutarch says the embassy included all the chief ladies of Rome.
2. In mentioning only one child of Coriolanus, while Plutarch says children.
3. Shakespeare says Aufidius was present in the camp at this interview, while Plutarch says that Coriolanus "called the chiefest of the Volsces to hear what Volumnia would say."
35. **I'll never be such a gosling.** Coriolanus endeavours to fortify himself by repeatedly asserting his fixed resolve, but we feel all the time that his unnatural strength is weakening.
45. **Long as my exile.** The exile has appeared long to Coriolanus, in his solitariness, shut out from all intercourse with those whom he loves.
58. **Then let the pebbles.** Coriolanus passionately protests against his mother's humbling herself before him. "He is wrought into wild hyperbole—Shakespeare's way, and the way of his time, when passion was represented as supreme."—STOPFORD BROOKE.
64. **The noble sister of Publicola.** "Valeria, methinks," says Johnson, "should not have been brought only to fill up the procession without speaking." To this we might reply in Volumnia's words that "action is utterance."
65. **Chaste as the icicle.** Dowden remarks: "Observe the extraordinary vital beauty and illuminating quality of Shakespeare's metaphors and similes. A common-place poet would have written "as chaste as snow"; but Shakespeare's imagination discovers degrees of chastity in ice and snow, and chooses the chastest of all frozen things."
114. **As a foreign recreant.** Shakespeare is here thinking of the Roman triumphs in which the victorious general rode through the city in a chariot drawn by four horses and was preceded by the leaders of the vanquished enemy.
160. **Like one i' the stocks.** The stocks consist of a frame of timber with holes in which the ankles of offenders were confined. The apparatus, which is British, not Roman, was used for the punishment of petty offenders, such as vagrants or trespassers, such offenders indeed as might be expected to chatter idly to the passers-by about their imagined wrongs.
- 178 **This fellow had a Volscian to his mother.** "On this," says Stopford Brooke, "Shakespeare dwells more than Plutarch, he makes it quite clear that Volumnia abjures her motherhood if her son will not save his country. The golden tie will then be broken. All that was dear to her in him—his honour, his good fame, his filial piety—are then lost, and his life accursed for ever. They are no longer one, but two, if he do not yield to her. So far Plutarch is his source, but at the close, when she turns to scorn, and with a bitter scoff flings her motherhood away, the terrible phrase is Shakespeare's own—

"Come, let us go;

This fellow had a Volscian to his mother."

193. **I'll not to Rome.** Had Coriolanus returned to Rome he would, no doubt, have saved his life, but he would then have been doubly a traitor.
201. **A former fortune.** Aufidius has been eclipsed even in the eyes of his own soldiers by Coriolanus.
203. **We will drink together, *i.e.*** Aufidius and Coriolanus. *Cf. Julius Cæsar* IV. iii., where Brutus calls for a bowl of wine in which to "bury all unkindness."
209. **Her confederate arms.** Her Latin allies. (See Introduction, p. lxiii.)

ACT V. SCENES IV. AND V.

Menenius has recovered his old opinion of himself and returns once more to his attacks upon the Tribunes. There is dramatic irony in the arrival of the good news immediately following his confident assertions as to the impossibility of such a result taking place. His account of Coriolanus tends to heighten the importance of Volumnia's success.

From Plutarch Shakespeare takes suggestions for:

The rejoicing in Rome on the withdrawal of the Volscian army and the honour done to the Roman ladies.

EXTRACT FROM NORTH.

"This common joy was yet more manifestly shewed by the honourable courtesies the whole Senate and people did bestow on their ladies. For they were all thoroughly persuaded, and did certainly believe, that the ladies only were cause of the saving of the city, and delivering themselves from the instant danger of war. Whereupon the Senate ordained that the magistrates, to gratify and honour these ladies, should grant them all that they would require."

11. **Alter the condition of a man.** Perhaps Sicinius was thinking of another occasion (Act iii., Scene ii.), upon which Volumnia had prevailed with her son.
20. **An engine** is any machine for purposes of war, *e.g.* a battering ram, a cannon. In *Titus Andronicus* the Trojan horse is called "the fatal engine."
53. **Sackbuts, psalteries,** Babylonian and Jewish musical instruments rather than Roman. The old English sackbut was a bass trumpet, with a slide like the trombone. The Jewish psaltery was a kind of harp, the form of which is not known.

ACT V. SCENE VI.

Poetic justice requires that Coriolanus should die in order to make atonement for the wrongs he has committed in his life. His death has been more than once foreshadowed, by himself and by Aufidius. Our remaining interest is in the circumstances and in the manner of his death, and this we shall find to be such that when his mother hears of it she shall still hear nothing of him but what is like him formerly. His physical bravery remains with him to the last and as he dies at the hands of the Volscian conspirators it seems to fall as a shroud around him.

From Plutarch Shakespeare takes :

- (1) The account of the conspiracy against Coriolanus.
- (2) The circumstances of his death.
- (3) That the Volsces raised a monument to his memory.

14. **We'll deliver you, *i.e.*** we will kill Coriolanus. The parties to a murder do not care to speak plainly of their intentions. Compare *Richard II.* V. iv.
40. **Waged me with his countenance.** "He prescribed to me with an air of authority, and gave me his countenance for my wages; thought me sufficiently rewarded with good looks."—JOHNSON.
43. **We look'd for no less spoil.** An indication of the kind of men whom Aufidius had chosen to be his allies.
45. **My sinews shall be stretched.** "This is the point on which I will attack him with my utmost abilities."
66. **Give away the benefit.** Compare this with Coriolanus' statement in lines 77-9. Which is the more likely to be true? Line 84 answers the question.
98. **He whined and roar'd away.** Aufidius purposely misrepresents the facts knowing Coriolanus' passionate nature and expecting to gain advantage from it.
102. **No more.** "This should rather be given to the First Lord. It was not the business of Aufidius to put a stop to the altercation."

TYRWHITT.

But perhaps it means "You are nothing more," *i.e.* than a boy of tears.
161. **Flutter'd your Volscians.** Aufidius has gained his end. Coriolanus has lost his self-control *not* for "the first time," and his words must rouse the passions of the Volscian lords.
145. **Herald did follow.** Alluding to a custom "observed in the public funerals of English princes, at the conclusion of which a herald proclaims the style of the deceased."—STEEVENS.
152. **Trail your steel pikes.** To carry a rifle or a pike at the trail is to carry it in an oblique forward position, the weapon being held in the right hand. At a military funeral the pikes were held the wrong way up and drawn along the ground.

SHAKESPEARIAN GRAMMAR ILLUSTRATED FROM THE PLAY.

The Editor is indebted to Dr. Abbott's "Shakespearian Grammar" for numerous suggestions contained in this and the succeeding Section.

ADJECTIVES.

Adjectives used as Adverbs.

In Early English adverbs were formed from adjectives by the addition of the suffix *e* (the mark of the dative). But this suffix, in common with others, was gradually dropped, and the adjective in its simple form came thus to do duty for the adverb. Even adjectives which could never have formed adverbs by the addition of the suffix then came to be used as adverbs. Similarly, in French, adjectives are often used instead of adverbs, even where the corresponding adverb exists. Cf. *sentir bon*, *mauvais* = to smell nice, nasty, used rather than the adverbs *bien* and *mal*. We also at the present day use many adjectives adverbially, even when we have a corresponding adverb, e.g. *quick*, *slow*, *nice*, etc. It may be noticed, however, that this usage is now practically confined to adjectives that are short and common. No one would think, for instance, of saying or writing, 'to deny *categorical*' instead of 'to deny *categorically*.'

I. i. 93 *Wondrous* malicious = wonderfully. Cf. also II. i. 39.

I. i. 208 *Passing* cowardly = surpassingly.

II. i. 66 They lie *deadly* = in a deadly degree.

II. iii. 109 Give it *bountiful* = bountifully.

III. i. 196 Whom *late* you have named for consul = lately.

IV. vi. 9 Going about their functions *friendly* = in a friendly way.

V. iii. 189 Prevailed . . . most *mortal* to him = mortally, fatally.

Cf. also *worse* I. ii. 13 and I. viii. 2, *right* II. ii. 133, *straight* II. iii. 156, and III. i. 35, *safe* and *still* IV. vi. 37; *even* IV. vii. 37.

Adjectives used as Nouns.

Shakespeare frequently uses adjectives as nouns. This is common in Latin, e.g. *boni* = good men, *ignavi* = cowards, *multa* = many things, and in the singular *magnum* = a great thing. We still use many adjectives in the plural as nouns, e.g. 'Where the *wicked* cease from troubling and the *weary* are at rest,' 'the *rich*,' 'the *poor*,' 'the *dead*,' etc. In all cases this is due to the natural omission of an easily understood word, such as, *men*, *people*. But in such cases we always prefix the definite article, whereas Shakespeare frequently employs no article.

I. i. 130 If you'll bestow a *small* = a small amount.

I. viii. 11 Wrench up thy power to the *highest*.

I. ix. 51 My *little* should be dieted = my little deeds.

III. i. 66 The mutable rank-scented *many* = multitude.

Cf. also *true-bred* I. i. 248, *present* I. vi. 60, *particulars*, II. iii. 48, *particular*, v. i. 3.

Adjectives used as Verbs.

A modern instance of this usage is seen in such phrases as 'to *better* oneself,' 'to *blue* clothes.'

I. i. 200 *Feebling* such as stand not in their liking = making feeble.

V. i. 6 If he *coy'd* to hear Cominius speak = disdained.

V. iv. 19 The tartness of his face *sours* ripe grapes = turns sour.

Adjectives equivalent to Nouns preceded by 'of.'

Shakespeare often uses an adjective where we should use a noun preceded by "of." Conversely the French can make any noun equivalent to an adjective by prefixing *de*, e.g. *Vins de France*, French wines, and sometimes by prefixing *à*, e.g. *une tasse à thé*, a tea-cup.

II. i. 42 *Interior* survey = survey of the interior.

II. i. 115 *Prosperous* approbation = approval of prosperity.

II. iii. 92 *Customary* gown = gown of custom.

III. i. 24 *Noble* sufferance = endurance of nobility or the nobles.

Cf. also *general* ignorance, III. i. 106; *multitudinous* tongue III. i. 156; *painful* service, IV. v. 73; *triumphant* fires, V. v. 3.

Compound Adjectives.

Adjectives are freely combined together, the first being a kind of adverb qualifying the second. Some of the following are participial.

I. i. 38 *Soft-conscienced* = tenderly conscienced.

II. ii. 102 *Brow-bound* = bound with respect to his brow.

II. ii. 103 *Man-enter'd* = initiated into manhood.

III. i. 66 *Rank-scented* = rankly or foully scented.

Other compounds are *kingly-crowned*, I. i. 120; *tender-bodied*, I. iii. 6; *picture-like*, I. iii. 13; *thunder-like*, I. iv. 59; *false-faced*, I. iii. 44; *deed-achieving*, II. i. 193; *seld-shown*, II. i. 232; *nicely-gawdied*, II. i. 236; *well-found*, II. ii. 48; *many-headed*, II. iii. 18; *sued-for*, II. iii. 218; *tiger-footed*, III. i. 312; *heart-hard'ning*, IV. i. 25; *never-needed*, V. i. 34; *gri-f-shot*, V. i. 44; *wind-shaken*, V. ii. 118; *eight-year-old*, V. iv. 18.

Double Comparatives.

Just as negatives are sometimes doubled, so are comparatives for the sake of greater emphasis.

I. iv. 15 That's *lesser* than a little, Cf. also I. vi. 70; III. ii. 20.

III. i. 120 My reasons *more* *worthier* than their voices.

IV. vii. 8 He bears himself *more* *proudlie*: comparative adverb.

Transposition of Adjectives.

Just as in Latin, an adjective is, in Shakespeare, frequently put in what seems an unnatural position, either for the sake of calling attention to it and thus emphasising it, or poetically for the sake of euphony or metre. A few examples will suffice.

I. i. 109 Unto the appetite and affection *common*.

I. i. 252 Right *worthy* you priority.

I. iv. 55 A carbuncle *entire*.

III. ii. 71 What is dangerous *present*, for "the present danger."

III. iii. 65 A power *tyrannical*.

V. iii. 186 You have won a *happy* victory to Rome.

Cf. also, *worse hated*, I. ii. 13; *fawning* greyhound, I. vi. 38; swords *advanced*, I. vi. 61; *precious*, II. ii. 129; battles *thrice six*, II. iii. 137; rock *Tarpeian*, III. i. 213 and III. iii. 103; *confused*, III. iii. 20; *remote*, IV. v. 147; *evident*, IV. vii. 52; *good* my friends, V. ii. 8; *invulnerable* V. iii. 73, etc.

Unusual forms of Adjectives.

I. i. 75 *More strong*, for 'stronger.'

I. i. 104 *Unactive*, for 'inactive.'

II. i. 90 *Perfecter*, for 'more perfect.'

II. ii. 35 *Ingrateful*, for 'ungrateful.'

II. ii. 88 *Chiefest*, for 'chief.'

III. i. 60 *Dishonour'd*, for 'dishonourable.'

III. i. 292 *Deserved*, for 'deserving.'

Cf. also *fatigate*, II. ii. 121; *unseparable*, IV. iv. 16; *violentest*, IV. vi. 74; *ingrate*, V. ii. 92; *latest*, V. iii. 11.

ADVERBS.

Adverbs formed from Nouns and Pronouns.

Adverbs were originally cases of *nouns*, *adjectives* or *pronouns*. When formed from nouns they often take the *s* of the possessive case, e.g. *needs*, which is equivalent to 'of necessity.' *now-a-days*, *side-ways*.

I. iii. 112 They *nothing* doubt prevailing = in no wise.

I. vi. 4 *While* we have struck by interims.

I. vi. 24 I have *beforetime* seen him thus = formerly, Cf. also V. i. 2.

II. ii. 6 He's *vengeance* proud = 'with a vengeance.'

II. iii. 87 This is *something* odd = rather, somewhat.

Adverbs used as Adjectives.

We still commonly use *very* as an adjective, cf. I. iv. 49; I. vi. 62; II. i. 218; IV. vi. 71; V. i. 59; V. ii. 42; but we should not be so likely to write as in II. ii. 93, 'Our *then* dictator.'

Adverbs as Nouns.

Just as adjectives can be used as nouns, so can adverbs. We still talk of *the when* and *the why*, and we say *since when* and *from hence*. Greek adverbs were similarly transformed into nouns by prefixing the article, e.g. *oi núv* = the men of to-day.

In French the adjective *chez* = at the house of, is used as a noun, e.g. *il alla de chez lui* = he went from his home.

In Shakespeare's time this substantival use of the adverb was more common than it now is, though this play affords few examples.

I. ii. 20 Till *when* they needs must show themselves.

I. vi. 32 Tapers burned to *bedward*.

III. i. 145 By the *yea* and *no* of general ignorance.

IV. v. 112 *Where* against my grained ash . . . hath broke.

Double Negative.

In modern English a double negative is practically equivalent to an affirmative, but in Elizabethan and Early English the second negative merely emphasises the first, as in Greek. At the present day in provincial dialect the double negative is still used in emphatic denial. Mr. Punch once wrote a quadruple negative, 'Hasn't *nobody* seen *nowhere* *never* a hat?' The French *ne-pas* and *ne-point*, the ordinary negative of a verb seems at first sight to be a double negative, but *pas* and *point* are really nouns, *ne-pas* = not a *step*, and *ne-point* = not a *point*, as we still say 'not a jot.'

IV. v. 174 *Nay*, not so *neither*.

Transposition of Adverbs.

As is the case with adjectives, so adverbs are transposed from their natural position (next the word qualified) for the sake of emphasis. They are in such cases generally put earlier in the sentence, so as to attract attention to them at once.

- I. i. 41 To be *partly* proud, for 'partly to be proud.'
- J. i. 207 *Abundantly* they lack discretion, for 'abundantly lack.'
- I. i. 240 To make *only* my wars with him, for 'with him only.'
- I. vi. 60 That you *not* delay the present, for 'delay not.'
- II. iii. 206 Which *easily* endures not article, for 'does not easily endure.'
- III. i. 307 Respected for what *before* it was, for 'it was before.'
- IV. v. 99 I also am *longer* to live most weary, for 'to live longer.'
- V. ii. 108 I *neither* care for the world, nor your general, for 'care neither.' Correlative conjunction.

Cf. also *well*, I. i. 256; *better and more*, I. i. 270; *almost*, I. ii. 24; *more*, I. iii. 43; *directly*, I. vi. 58; *best*, I. vi. 66; *nobly*, I. ix. 65; *back*, I. ix. 75, etc.

Unusual form of Comparative.

Adverbs ending in *-ly* now make their comparative by prefixing *more* to the positive, but Shakespeare often made the comparative in *-lier*.

- I. iii. 3 I should *freelier* rejoice in that absence.
- IV. vii. 8 He bears himself more *proudlie*.

Miscellaneous Irregularities.

- I. iii. 71 Whether his fall enraged him, or *how* 'twas = however.
- I. vi. 16 *Briefly* we heard their drums = a short time ago, not as now 'in a short space of time'
- II. ii. 107 I cannot speak him *home*: 'home' is now used adverbially only with verbs of motion, e.g. 'to strike home.'
- II. iii. 1 *Once*, if he do require our voices = once for all.
- II. iii. 246 How *youngly* he began to serve his country; where *-ly* is added to a word from which we have rejected it.
- IV. i. 53 That's *worthily* as any ear can hear. The only adverb which we can now use in this way is *well*, cf. 'that is well.'

ARTICLES.

'An' for 'a' before aspirated 'h.'

In Elizabethan English *an* was generally used rather than *a* before words beginning with *h*, whether aspirated or not.

IV. v. 113 *An* hundred times.

Article inserted where we omit it.

The definite article is frequently inserted before 'which,' a use analogous to the French '*lequel*.'

I. i. 268 Fame, at *the* which he aims.

I. ix. 59 In token of *the* which.

II. iii. 12 Of *the* which we being members.

We find also 'at *the* least,' II. i. 33; 'at *the* last,' V. vi. 38; 'in *the* last,' V. vi. 42; where we should say 'at least,' 'at last.'

Article omitted.

In Elizabethan English the article *a* was more emphatic than with us, and almost meant *one*; hence where no emphasis of singularity was required it was frequently omitted.

We still omit the article *the* in such phrases as 'by land and sea,' 'by heart,' 'on foot,' 'at home.'

I. i. 7 Caius Marcius is chief enemy to the people.

I. iv. 8 Within this mile and half.

II. i. 54 Upon too trivial motion.

II. iii. 144 Make him good friend to the people.

III. i. 262 I would they were in Tiber.

III. iii. 138 Go see him out at gates.

Cf. also III. i. 149, 151; III. ii. 128; IV. vi. 90; IV. vii. 4; V. vi. 41; V. vi. 147.

The following is a case in which *a* = *one*.

III. i. 216 Beseech you, tribunes, hear me but *a* word.

Article used for Possessive Pronoun.

Analogous to the French use cf. *J'ai mal à la tête* instead of '*à ma tête*' where there can be no doubt as to the possessor.

I. i. 187 With every minute you do change *a* mind.

I. iii. 63 O' my word, *the* father's son.

I. iv. 49 Following the fliers at *the* very heels.

IV. vii. 3 Your soldiers use him as *the* grace 'fore meat.

V. iv. 29 I paint him in *the* character.

CONJUNCTIONS.

'An' for 'if.'

An meaning *if* is a contraction of Old English *and* which was formerly used meaning *if*. This use of *an* still survives in Scotch. * 'Troth, I kenna—*an* they come so many as they speak o'.' *Scott*.

I. i. 100 *An't* please you, deliver.

II. i. 145 *An* he had stayed by him, I would not have been so fidiused.

- II. iii. 88 *An 'twere to give again.*
IV. v. 109 *An he had been cannibally given.*

'As' omitted after 'so' and 'such.'

- II. iii. 185 Of such childish friendliness to yield your voices.
V. iii. 34 I'll never be such a gosling to obey instinct.

As' for 'as if' and for 'as . . . as.'

- I. i. 218 They threw their caps *as* they would hang them on the
horns o' the moon.
I. iii. 96 I would your cambric were \wedge sensible *as* your finger.
I. vi. 22 Who's yonder, that does appear *as* he were flay'd?
Cf. also I. ix. 45, I. ix. 88, II. i. 48, II. i. 285, II. ii. 129, III. ii. 79,
IV. v. 21, V. i. 64, V. iii. 45, V. iii. 55.

'But' for 'but that.'

But is now much more confined than it was to its adversative meaning, though we still say 'it never rains but it pours.'

- I. i. 158 No public benefit . . . *but* it proceeds.
I. vi. 77 Which of you *but* is four Volsces. None of you *but* is
able. Here *but* = who . . . not ; or rather the *but*
expels the subject from the following relative clause.
II. i. 220 Which I doubt not *but* our Rome will cast upon thee.
II. iii. 171 Not one amongst us, save yourself, *but* says.

'For' for 'because.'

- I. i. 162 *For* that . . . thou go'st foremost.
I. ix. 47 *For* that I have not washed my nose that bled.
V. ii. 95 Yet, *for* I loved thee, take this along.

'Nor . . . nor' for 'neither . . . nor.'

- I. i. 174 That like *nor* peace *nor* war.
I. iv. 6 I'll *nor* sell *nor* give him.
I. x. 19 *Nor* sleep *nor* sanctuary.
Cf. also V. iii. 18, V. iii. 130.

'Or . . . or' for 'either . . . or.'

- | | | | |
|------|------|-----|--|
| I. | iii. | 41 | Tasked to mow <i>or</i> all, or lose his hire = tasked either to mow all or lose his hire. |
| I. | x. | 16 | <i>Or</i> wrath <i>or</i> craft may get him. |
| III. | i. | 208 | <i>Or</i> let us stand to our authority, <i>or</i> let us lose it. |
| V. | iii. | 109 | <i>Or</i> we must lose the country . . . <i>or</i> else thy person. |

'So' for 'as.'

- III. i. 51 Let me deserve so ill as you.

‘So’ for ‘provided that.’

- III. i. 16 He would pawn his fortunes . . . so he might be
called your vanquisher

'That' for 'so that.'

V. vi. 151 Beat thou the drum, *that* it speak mournfully.

'That' omitted.

This omission of the conjunction is usually before a dependent subjunctive.

Cf. Lat. *fac scias* for *fac ut scias*.

I. i. 19 We might guess \wedge they relieved us humanely.

I. i. 57 Would \wedge all the rest were so.

I. i. 95 It may be \wedge you have heard it.

I. ii. 12 It is rumoured, \wedge Cominius Marcius . . . and Titus Lartius, these three lead.

Cf. also I. ii. 35, I. ix. 93, II. i. 61, II. ii. 4, 54, 65, 161, IV. v. 156.

'Where' for 'whereas.'

I. i. 106 *Where* the other instruments did see and hear.

NOUNS.

Abstract Nouns for Concrete.

Shakespeare often uses abstract nouns for concrete, especially when he wishes to draw particular attention to the *quality* possessed, rather than to the *possessor* of it.

I. i. 16 What *authority* surfeits on = those in authority.

I. i. 216 The heart of *generosity* = those of noble birth.

I. i. 231 Our musty *superfluity* = superfluous numbers.

II. i. 195 My gracious *silence* = silent one.

Cf. also *shames* I. iv. 31; *voices* II. iii. 121 and 134; *nobleness* III. i. 45; *information* IV. iii. 54; *occupation* IV. vi. 98.

Abstract Nouns used in the plural.

We do not often use abstract nouns in the plural, but Shakespeare does, as does Tacitus in Latin; to express (1) the different actions which go to form an abstract idea, (2) the different persons to whom the abstract idea may be applied.

I. i. 63 Poor suitors have strong *breaths*, (2) and in II. i. 255.

I. ii. 31 I speak from *certainities* (1).

II. i. 32 Give your *dispositions* the reins, and be angry at your *pleasures* (2).

II. i. 267 Dispropertied their *freedoms* (2).

V. iii. 85 Desire not to allay my *rages* and *revenges* (1).

And we find *loves* in II. iii. 211, III. ii. 68, 84 and 132.

Compound Nouns.

Shakespeare is fond of coining compound nouns and adjectives in addition to those current in the language. The following are peculiar to this play: *harvest-man*, I. iii. 40; *orange-wife*, II. i. 78; *fosses-seller*, II. i. 78; *horse-drench*, II. i. 131; *apron-men*, IV. vi. 97; *garlic-eaters*, IV. vi. 99.

Inversion of the usual order of Nouns.

Inversion of the regular order is often found in Shakespeare, and may usually be accounted for by the desire to emphasise the word or words which are removed from their regular position.

- I. i. 276 Opinion . . . shall of his demerits rob Cominius.
- I. iii. 39 His bloody brow with his mail'd hand then wiping.
- II. i. 185 These in honour follows Coriolanus.
- II. ii. 122 To the battle came he.
- II. iii. 137 Battles thrice six I have seen.
- III. ii. 114 The virgin voice that babies lulls asleep.
- III. iii. 70 Within thine eyes sat twenty thousand deaths.
- IV. v. 72 Thereto witness may my surname, Coriolanus.

Cf. also V. iii. 51-2, 129-130, and V. vi. 33-5.

Irregular Forms of Nouns.

- I. i. 255 *Mutiners* for mutineers.
- I. viii. 3 *Afric* for Africa.
- II. i. 270 *Provand* for provender.
- II. i. 283 *Handkerchers* for handkerchiefs.

Also *haver*, II. ii. 89; *toge*, II. iii. 124; *exposture*, IV. i. 36; *differency*, V. iv. 12; *designments*, V. vi. 35; *vantage*, V. vi. 54; *corse*, V. vi. 145.

Nominative Absolute.

Most languages have an absolute use of a case. In Latin it is the *ablative*, in Greek the *genitive*, and in Anglo-Saxon it was the *dative*. In English the nominative absolute became much more popular than the dative construction which it supplanted.

- I. iii. 16 He returned, his brows bound with oak.
- II. i. 109 The moon, were she earthly, no nobler: where the
participle is omitted.
- II. i. 231 All agreeing in earnestness to see him.
- II. iii. 238 We labour'd, no impediment between, but that. . . .

Cf. also II. iii. 241-2; III. i. 36, 109-110, 148, 328-9; IV. v. 204; V. i. 51, etc.

Nouns as Adjectives.

Proper Nouns are easily regarded as adjectives, *e.g.* *Dresden china*, and Shakespeare extends the use to common nouns. We ourselves talk of 'a garden wall,' 'a ferry boat,' 'a mountain range.' And in French any noun can be made into an adjective by prefixing *de*, *e.g.* *Vins de France* = French wines. Similarly, in Latin a noun in the genitive case (accompanied by an adjective) was used attributively, *e.g.* *vir summi ingenii* = a man of great ability.

- I. i. 121 The *counsellor* heart, *i.e.* directing by its counsels.
- I. i. 126 The *cormorant* belly, *i.e.* consuming like a cormorant.
- I. iv. 25 With heart more *proof*, *i.e.* better tempered.
- II. i. 183 Within *Corioli* gates.
- III. ii. 114 The *virgin* voice.

III. iii. 89 *Vagabond* exile.

Cf. also *Rome* III. iii. 104 and IV. v. 213; *enemy* IV. iv. 24; *summer*, IV. vi. 95.

Nouns used for Adverb.

See under "Adverbs formed from Nouns."

Nouns as Verbs.

We usually make short nouns and adjectives into verbs by the addition of *en*. But in Elizabethan English the tendency was to drop such suffixes. Even at the present day we often form verbs without any suffix from nouns and adjectives. Cf. to *black* boots, to *motor* to a place. This play affords more than thirty examples of nouns used as verbs.

- I. i. 105 Still *cupboording* the viand.
- I. iv. 17 Rather than they shall *pound* us up.
- II. iii. 244 To *voice* him consul.
- III. ii. 132 I'll *mountebank* their loves.
- IV. iv. 15 Who *twin*, as 'twere, in love unseparable.
- V. i. 5 *Knee* the way into his mercy.

Cf. also *disease*, I. iii. 118; *fidiused*, II. i. 146; *eye*, II. i. 229; *horsed*, II. i. 230; *bonneied*, II. ii. 30; *monster'd*, II. ii. 81; *fool*, II. iii. 130; *lesson'd*, II. iii. 187; *piece*, II. iii. 222; *scandal'd*, III. i. 44; *palates*, III. i. 104; *surety*, III. i. 177; *calved*, III. i. 240; *quired*, III. ii. 113; *cog*, III. ii. 133; *sided*, IV. ii. 2; *crafted*, IV. vi. 119; *nose*, V. i. 28; *unhearts*, V. i. 49; *office*, V. ii. 67; *servanted*, V. ii. 89; *godded*, V. iii. 11; *virgin'd*, V. iii. 48; *eye*, V. iii. 75; *reason*, V. iii. 176; *throne*, V. iv. 27; *joy*, V. iv. 61; *waged*, V. vi. 40; *widowed* and *unchilded*, V. vi. 153.

PREPOSITIONS.

Prepositions frequently interchanged.

Perhaps what we are most struck with in Elizabethan English is the apparently loose use of prepositions. We are apt to think that a preposition which now means *some definite* relation, then meant *any indefinite* relation. The truth, however, is not that Elizabethan writers have widened, but that *we* have narrowed the functions of this useful part of speech, and now use prepositions idiomatically, without reference to their origin or real meaning.

- I. i. 12 No more talking *on't* = of.

Cf. also 'glad *on't*,' I. i. 230; 'thought *on*,' I. ii. 4; 'one *on's* father's moods,' I. iii. 73; 'one *on's* ears,' II. ii. 85; 'doubt the change *on't*,' III. i. 152; 'worth six *on* him,' IV. v. 173; 'to say the truth *on't*,' IV. v. 197; 'he is so made *on*,' IV. v. 202; 'the very trick *on't*,' IV. vi. 71.

- I. ii. 2 They of Rome are entered *in* our counsels = into: cf. IV. vi. 40.

Cf. also 'fall *in* broil,' III. i. 33; 'turn your current *in* a ditch' III. i. 96, etc.

I. ii. 13 Who is *of* Rome worse hated than *of* you = by

Cf. also 'censured *of* . . . us,' II. i. 24; 'thought *of* every one,'

II. ii. 3; 'called so *of* many,' II. iii. 19, etc.

I. i. 278 Half all his honours are *to* Marcius = are ascribed to, or belong to, *cf.* the Dative of possession in Latin.

I. ii. 17 Consider *of* it; 'of' is redundant.

I. iv. 57 Thou wast a soldier even *to* Cato's wish = according to, *cf.* *to*'s power, II. i. 265.

I. x. 7 What good condition can a treaty find *i'* the part that is at mercy = *on* the conquered side.

I. x. 17 My valour's poison'd *with* only suffering stain; the instrumental use of *with* = by.

Cf. also 'accompanied with' (agent), III. iii. 7; 'baited *with* one that wants her wits' (agents), IV. ii. 44; 'starve *with* feeding,' IV. ii. 51; 'not much missed but *with* his friends' (agent), IV. vi. 14.

II. i. 130 *To* this preservative = compared with.

II. ii. 15 The true knowledge he has *in* their disposition = of.

II. ii. 54 Defective *for* requital; used loosely in the sense 'as regards.'

II. iii. 217 Bestow *of* him your sued for tongues = on.

III. i. 90 'Twas *from* the canon = contrary to.

IV. ii. 48 Unclog my heart of what lies heavy *to't* = near, used without any sense of motion.

IV. v. 132 Had we no quarrel else *to* Rome = against.

V. iii. 178 This fellow had a Volscian *to* his mother = for.

Prepositions as Adverbs.

I. viii. 6 The gods doom him *after* = afterwards.

II. ii. 56 And, *after*, your loving motion towards the common body.

II. iii. 256 That hath *beside* well in his person wrought.

Preposition omitted.

I. i. 252 Right worthy you Δ priority.

III. i. 266 Throw down Δ the Tarpeian rock.

V. ii. 41 You have pushed out Δ your gates.

Preposition redundant.

II. i. 17 In what enormity is Marcius poor *in*?

Transposition of Preposition.

III. ii. 52 Because that now it lies you *on* to speak,

PRONOUNS.

Change of Case.

Ye is properly nominative, *you* accusative. But Shakespeare uses both interchangeably, *ye* being possibly the less emphatic of the two. So we find *he* for *him*, *I* for *me*, *we* for *us*, etc.

- I. i. 186 Hang *ye*! Trust *ye*.
- I. i. 237 I would wish me only *he*.
- I. vi. 29 O let me clip *ye*.
- III. ii. 83 Fit for thee to use, as *they* to claim = as for them to claim.
- IV. vi. 148 Shall 's (= us) to the Capitol?
- V. iii. 103 And to poor *we* thine enmity's most capital.
- V. iii. 106 A comfort that all but *we* enjoy.

Old Dative of Indirect Object.

The dative case of nouns and pronouns scarcely survives in the English of to-day except as the indirect object after 'give,' 'lend,' 'buy,' 'tell,' and such verbs as would naturally be followed by 'to.' It has been replaced by the prepositions *to* or *for* with the objective, and *for* is rarely omitted.

- II. i. 264 We must suggest the *people*.
- II. ii. 128 Fit the honours which we devise *him*.
- II. iii. 37 To help to get *thee* a wife.
- II. iii. 204 As cause had called *you* up.
- V. iii. 104 Thou barr'st *us* our prayers to the gods.

Ethic Dative.

A dative use, confined to personal pronouns, and signifying that the person referred to is more or less concerned in the action. Cf. *Quid mihi Celsus agit?* = What, *I wonder* is Celsus doing; and *Julius Cæsar* I. ii. 267. He plucked *me* ope his doublet = *I saw* him pluck, etc.

- I. i. 132 Note *me* this, good friend = *I should like* you to note this.

Closely allied to this is the colloquial use of the possessive pronoun, appropriating an object to the person addressed.

- I. i. 133 *Your* most grave belly was deliberate.
- II. i. 225 *Your* prattling nurse into a rapture lets her baby cry.
- IV. vi. 13 *Your* Coriolanus, sir, is not much miss'd.
- V. iv. 13 *Your* butterfly was a grub.

Personal Pronouns.

It and *that* and 'a are used to denote affectionate familiarity, or contempt.

- I. iii. 64 'Tis a very pretty boy.
- I. iii. 74 'Tis a noble child.
- IV. v. 47 What an ass *it* is.
- V. iii. 76 *That's* my brave boy.
- V. iii. 127 'A shall not tread on me.

Him is used irregularly as an indefinite pronoun in

- I. vi. 36 Ransoming *him*, or pitying, threatening the other.

Omission of Pronoun Subject.

- I. i. 33 Very well; and Λ could be content to give him.
 I. i. 246 Art thou stiff? stand'st Λ out.
 I. iii. 31 Λ Beseech you, give me leave.
 I. iii. 66 Λ has such a confirmed countenance.
 I. iii. 69 Λ caught it again.
 III. i. 161 Λ 'Has said enough.
 III. i. 162 Λ 'Has spoken like a traitor, and shall answer.

Many similar examples will occur to the student of the play. We still might say 'Pray you, be gone' as in III. i. 250, but we should not say 'Therefore, beseech you . . . at once pluck out,' as in III. i. 149.

Personal Pronouns used Reflexively.

In Old English there was no special pronoun to denote an action reflected upon the agent, the simple personal pronoun being used in its stead. *Self* was originally an adjective, and is not used as a substantive with *s* in the plural before the middle of the 16th century. In Shakespeare the personal pronoun is common where we should now use the form *myself*, *ourselves*, etc.

- I. ix. 73 Ere we do repose *us*, we will write.
 II. i. 34 If you take it as a pleasure to *you* in doing so.
 III. i. 23 They do prank *them* in authority.
 III. iii. 44 I do demand if you submit *you* to the people's voices.
 V. iii. 8 Such friends that thought *them* sure of you.
 V. vi. 49 I'll renew *me* in his fall.

Interrogative Pronouns: 'who' for 'whom.'

- II. i. 8 Pray you, *who* does the wolf love?
 IV. v. 171 A greater soldier than he, you wot one. *Who?* my master?

Demonstrative Pronouns: Irregularities of Construction.

- I. vi. 26 More than I know the sound of Marcius' tongue from every meaner man = from *that of* every meaner man.
 II. ii. 29 His ascent is not by such easy degrees as those who . . . bonneted = *that of* those.

Relative Pronoun: Antecedent omitted.

- I. i. 181 Who deserves greatness deserves your hate.
 IV. vi. 104 Who resist are mocked for valiant ignorance.

Relative Pronoun omitted.

The omission of the relative is common in Shakespeare, especially where the antecedent clause is emphatic and evidently incomplete. Modern usage confines the omission mostly to the objective.

- I. i. 181 And curse that justice did it = that justice *that* did it.
 II. iii. 16 For once when we stood up about the corn, he himself stuck not to call us = on one occasion *on which*, etc.
 III. i. 224 There's some among you have beheld me fighting = *who* have beheld.

- IV. vi. 144 That we did, we did for the best = That *which* or *that* we did. The omission of the relative may in part have been suggested by the identity of the demonstrative *that* and the relative *that*.
- V. vi. 5 Him I accuse the city ports by this hath enter'd = *He whom*, the subject *he* being attracted into the case of the omitted relative.

'Who' and 'which' interchangeable.

Which was formerly used relating to persons, as in the Lord's Prayer. *Who* was often used of animals, or of inanimate objects regarded as persons or possessing any active force or personal feeling. When *which* and *who* refer to the same antecedent the latter is the more definite.

- I. i. 127 The cormorant belly . . . *who* is the sink o' the body.
- I. i. 192 Keep you in awe, *which* else would feed on one another.
- I. i. 268 Fame, at the *which* he aims,—in *whom* already he's well graced ; where *whom* = and yet in *which*.
- I. vi. 39 Where is that slave *which* told me.
- II. i. 270 Camels in the war, *who* have their provand.
- III. ii. 119 My arm'd knees, *who* bow'd but in my stirrup. Here the antecedent to *who* may be contained in the preceding 'my.'
- V. i. 2 What he hath said *which* was sometime his general, *who* loved him = and, more than that, loved him.
- V. iii. 69 A poor epitome of yours *which* . . . may show.

Miscellaneous Peculiarities.

- I. i. 232 Marcius, 'tis true that you have lately told us ; here *it* is the antecedent to the relative *that*.
- II. i. 247 They . . . will forget
With the least cause, these his new honours ; *which*
That he will give them, make I as little question
As he is proud to do 't.

A very Shakespearian sentence. The demonstrative *these* is used idiomatically before the possessive *his*. The antecedent to *which* is *cause* = and that he will give it them. After *as* supply *that*.

- III. i. 137 Make the rabble
Call our cares fears : *which* will in time break ope.

Here the antecedent to *which* may be *rabble*, or the relative may be loosely used = a state of things *which*.

- III. i. 258 What his breast, *for*ges, that his tongue must vent.

Here *that* is redundant, since *what* = that *which*.

- IV. v. 102 Which not to cut would show thee but a fool = *And* not to cut *it* would, etc.

- V. iii. 7 Not with such friends that thought. We now use *as* after *such*, cf. III. ii. 105.

- V. iii. 97 How more unfortunate than all living women are we come hither.

Supply *who* after *we*; or, *unfortunate* may be used adverbially for 'unfortunately.'

- V. iii. 144 Such a name whose repetition will be dogg'd with curses, whose chronicle thus writ. The first *whose* = that its, the second has no expressed antecedent; *writ* = will be written, the auxiliary being omitted.

VERBS.

Archaic Forms of Past Participle.

Originally strong past participles ended in *-en*, but in Elizabethan English there was a tendency to drop this suffix, both in the infinitive and in the participle, and so we get many shortened forms of the past participle, or what looks like the past tense for the participle.

- I. iv. 4 They lie in view, but have not *spoke* as yet = spoken. Cf. also II. i. 155, III. ii. 37, etc.
 I. vi. 40 They had *beat* you to your trenches = beaten. Cf. also I. x. 8, II. iii. 226, IV. v. 126, IV. v. 136.
 I. ix. 89 By Jupiter! *forgot*! = forgotten. Cf. also V. iii. 41.
 II. iii. 164 Have you *chose* this man = chosen. Cf. also II. iii. 224.
 III. i. 277 You have *holp* to make this rescue = helped. Cf. also IV. vi. 82.

Other examples are *smote* III. ii. 319; *broke* IV. iv. 19; *forsook* IV. v. 81; *strucken* IV. v. 155; *took* IV. vi. 79; *writ* V. iii. 145, V. vi. 114; *loaden* V. iii. 164.

Interchange of weak and strong forms in the Preterite.

- II. iii. 172 He should have *show'd* us his marks of merit. 'Shakespeare used both forms, 'showed' and 'shown.'
 IV. v. 131 *Waked* half dead with nothing. Shakespeare never uses *woke* or *awoke*.

In the following instances of weak preterites we now use the contracted forms.

- I. iii. 69 *Catched* it again = caught.
 II. i. 285 The nobles *bended* as to Jove's statue = bent.
 V. i. 65 I *kneel'd* before him = knelt.

'To be' as an Auxiliary of Intransitive Verbs.

Be was formerly used to form the perfect tenses of intransitive verbs and *have* of transitives. Now *have* is generally used also for intransitives. In the examples given the verb expresses motion, and its conjugation with *be* rather than *have* shows that our attention is drawn rather to the *state* resulting from the motion than to the action or 'activity' expressed by the verb.

- I. i. 50 The other side o' the city *is risen*.
 I. ii. 2 They of Rome *are enter'd* in our counsels. Cf. also IV. vi. 40.
 I. iii. 30 The Lady Valeria *is come* to visit you. Cf. also I. vi. 1, IV. vi. 59.

Cf. also *is become*, I. iv. 48; *is retired*, III. i. 11; *is gone*, III. iii. 136; IV. ii. 1; *is appeared*, IV. iii. 9; *is fallen*, IV. iii. 34; *am returned*, V. vi. 71.

Change of Tense.

Shakespeare sometimes passes abruptly from the past tense to the present, or present perfect, to bring the scene more vividly before our eyes; sometimes also from present to past. This present tense is usually termed the 'historic present.'

I. iii. 69 Over and over he *comes* and up again, *caught* it again.

I. iv. 51 With them he *enters*; who . . . *clapped* to their gates: he *is* himself alone.

II. ii. 118 *Struck* Corioli like a planet. Now all's his.

Elliptical Expressions.

Words are freely omitted by Shakespeare when the meaning is sufficiently clear without them, just as we ourselves omit words colloquially. 'Second, return, Euston,' would require a very considerable amount of expansion before it expressed all that it now conveys to the understanding.

I. i. 224 The rabble should have first unroof'd the city ere (*they should have*) so prevailed with me.

I. i. 247 I'll lean upon one crutch and fight with t'other ere (*I will*) stay behind.

I. iv. 14 No, nor (*is there*) a man that fears you less than he. (See the Supplementary Notes for the explanation of this passage.)

II. iii. 139 For your voices (*I*) have done many things, some less, some more. *I.e.* some less important than others have done, some more (or, it may be, some smaller, some greater).

II. iii. 148 (*It*) remains that, . . . you anon do meet the senate.

III. i. 297 O, he's a limb, that has but a disease;
(*It would be*) Mortal, to cut it off; to cure it (*would be*) easy.

III. iii. 89 Let them pronounce the steep Tarpeian death . . .
(*that I be*) pent to linger, etc.'

Many other examples of ellipsis may be found by the student; many also are referred to and explained in the preceding paragraphs under the headings, Omission of Subject, of Relative, etc.

Imperative with Subject expressed.

We nearly always omit the subject to the imperative in the second person; Shakespeare frequently inserts it.

I. vi. 1 Breathe *you*, my friends = take breath.

I. x. 27 Go *you* to the city.

IV. v. 14 Pray, get *you* out.

IV. v. 16 Get *you* away.

V. ii. 77 Look *thee*, here's water to quench it; *thee* = thou.

The Infinitive Form is often used for the Gerund.

When it is remembered that the gerund in Latin supplies the oblique cases of the infinitive and that in English *to* was prefixed to the gerund before it was prefixed to the infinitive, the use of the present infinitive form for the gerund is not to be wondered at.

- I. i. 264 He is grown too proud *to be* so valiant = of being.
 I. ix. 29 They smart *to hear* themselves remembered = at hearing.
 II. i. 163 He has more cause *to be* proud = for being.
 II. i. 197 That weep'st *to see* me triumph = at seeing.
 II. iii. 214 Had you tongues *to cry* against the rectorship of judgment = for the purpose of crying.
 III. i. 109 My soul aches, *to know* = with knowing.
 III. i. 194 You are at point *to lose* your liberties = at the point of losing.
 V. iv. 65 Almost at point *to enter* = at the point of entering.

Infinitive with and without 'to.'

In Elizabethan English the distinction between auxiliary and non-auxiliary verbs was not yet well defined, so that the same verb is found with and without *to* after it.

- II. i. 259 I wish no better than have him *hold* that purpose and *to put* it in execution.
 II. iii. 244 Your minds . . . made you *to voice* him consul.
 IV. v. 125 I had purpose once more *to hew* . . . or *lose* mine arm.
 V. iii. 99 Thy sight . . . constrains them *weep* and *shake*.
 V. iii. 101 Making the mother, wife, and child, *to see*.
 V. iii. 123 Thou shalt no sooner *march* . . . than *to tread*.

Verbs now Intransitive used Transitive by Shakespeare.

In Latin the impersonal verb was used with a personal object, e.g. *me pudet*, it shames me, but we say 'I am ashamed.' This may be the origin of the inversion of voices. We still make some intransitive verbs transitive when used in a causal sense, e.g. "to sink a ship."

- I. iii. 31 Give me leave *to retire* myself.
 I. viii. 13 Thou shouldst not 'scape me here.
 I. ix. 73 Ere we do *repose* us.
 II. i. 227 While she *chats* him.
 II. i. 229 *Clambering* the walls *to eye* him.
 II. iii. 191 *Arriving* a place of potency and sway.

Cf. also *muse* and *approve*, III. ii. 7, 8; *repent* and *spoke*, III. ii. 37; *speak*, III. ii. 116; *dances* (causative), IV. v. 121; *flutter'd* (causative) V. vi. 116; *roar'd*, V. vi. 98.

Verbs now Transitive used Intransitively.

- I. i. 100 An't please you, *deliver* = speak, or tell the tale.
 I. vi. 62 We *prove* this very hour = try our fortune.
 I. vi. 87 You shall *divide* in all with us = take your share.
 III. i. 9 He did *curse* against the Volsces = utter curses.

Cf. also *deserve*, III. i. 51; *envied*, III. iii. 95; *avoid*, IV. v. 34; *show'd*, IV. vi. 115; and V. iii. 13.

Omission of Auxiliary Verbs.

In Early English the tenses were represented by their inflections and there was no need of the auxiliary *do*. Traces of this ancient usage are found in Shakespeare.

- I. vi. 60 That you not delay the present.
 I. vi. 76 Make you a sword of me? For, do you make.
 IV. vi. 35 We should . . . found it so. (See the Note on this passage.)

Omission of Verbs, chiefly of Motion.

With adverbs expressing motion, the verbs which they should qualify are frequently omitted. The adverb thus becomes almost an interjection, and in familiar speech to-day we often make the same omission, especially when the verb would be imperative. This play contains more than 50 examples.

- I. iii. 79 I will not Δ out of doors.
 II. iii. 29 Your wit will not so soon Δ out as another man's will.
 III. i. 247 Will you Δ hence before the tag return?
 IV. vi. 148 Shall's Δ to the Capitol?
 V. iii. 24 But Δ out, affection!

Plural Verb with Singular Subject.

- I. ii. 4 What ever *have* been thought on in this state?
 III. ii. 44 What each of them by the other *lose*.
 IV. vi. 78 A fearful army . . . *have* already o'erborne *their* way.

Singular Verb with Plural Subject.

This irregularity may arise from various causes: (1) When the verb precedes the subject the writer has perhaps not quite settled in his mind what the subject is to be. *Cf.* the French impersonal use of the verb, 'Il y a des gens,' or, 'il est des gens,' there are people. (2) The subject, though plural in form conveys a singular idea.

- II. i. 154 There's wondrous things spoke of him. *Cf.* also II. i. 171; II. iii. 85; III. i. 224; V. ii. 110.
 IV. i. 8 Fortune's blows when most struck home . . . *craves* a noble cunning.
 IV. v. 81 The cruelty and envy of the people . . . *hath* devour'd the rest.

'Shall' and 'will'; 'should' and 'would.'

We now use *shall* in the first person, and *will* in the second and third, to express futurity in direct sentences: *shall* in the second and third persons implies constraint, duty or threatening. Cf. III. i. 89 'Mark you his absolute "shall."' *Will*, in the first person, expresses futurity and volition.

- I. i. 10 Let us kill him, and we'll have corn at our own price;
will for shall.
- I. i. 94 I *shall* tell you a pretty tale. Cf. also I. i. 112, I. ix. 77,
 I. x. 33, III. i. 179, III. iii. 18, IV. v. 39.
- I. i. 271 What miscarries *shall* be the general's fault.
- I. iii. 9 When . . . a mother *should* not sell him.
- II. i. 280 'Tis thought that Marcius *shall* be consul.
- II. iii. 25 They would fly east . . . and their consent of one
 direct way *should* be.
- III. i. 179 Hence, rotten thing, or I *shall* shake thy bones out of
 thy garments.
- V. vi. 59 After your way his tale pronounced *shall* bury his
 reasons.

Subjunctive Mood.

The simple subjunctive, without auxiliary, was much more commonly employed in Shakespeare's time than it is with us.

- I. iv. 56 A carbuncle entire . . . *were* not so rich a jewel.
- I. vi. 20 Else *had* I, sir, half an hour since brought my report.
- I. vi. 67 If any such *be* here,—as it *were* sin to doubt.
- I. vi. 83 *Please* you to march (optative use), cf. also II. ii. 45,
 II. ii. 142, etc.
- II. ii. 19 If he *did* not care whether he had their love or no, he
waved indifferently 'twixt doing them neither good nor
 harm.
- III. i. 248 Will you hence, before the tag *return*.
- IV. vi. 113 If they should say, 'Be good to Rome,' they *charged*
 him even as those should do.
- V. vi. 151 Beat thou the drum, that it *speaks* mournfully.

Verb used as Noun.

- I. iv. 62 Let's fetch him off, or make *remain* alike.
- I. vi. 3 Neither foolish in our *stands* not cowardly in *retire*.

Miscellaneous Peculiarities and Irregularities.

- I. i. 266 I do wonder his insolence can brook to be commanded
 under Cominius. *Brook* is now usually followed by
 a noun or a neuter pronoun, not, as here, by an
 infinitive; *to be commanded* = to hold a command, the
 verb being formed from the noun.

- II. i. 90 'You are well understood to be a perfecter giber for the table *than*, etc.' = a perfect giber rather than, etc., the word *rather* being supplied from the termination *er*.
- II. ii. 19 'He *waved* indifferently 'twixt doing them neither good nor harm.' A confusion of two constructions, 'He *waved* 'twixt doing them good and harm, and 'doing them neither good nor harm.'
- II. iii. 266 'This mutiny were better put in hazard, than stay, past doubt, for greater.' A confusion of constructions; *put* is here past participle passive, whilst *stay* is infinitive = it were better to put this mutiny in hazard than to stay. *Were better*, originally an impersonal phrase, is frequently used by Shakespeare with a personal subject.
- III. ii. 27 'There's no remedy; unless, by not so doing, our good city cleave in the midst.' The desire for brevity leads to confusion = there's no remedy unless (you consider it a remedy that) by (your) not doing so, our good city, etc.
- III. ii. 78 'Waving thy head, which often, thus, correcting thy stout heart, etc.' The relative here is neither subject nor object of any finite verb. (See Supplementary Note.)
- III. ii. 103 'This mould of Marcius, they to dust should grind *it*.' An instance of the redundant object, common in Shakespeare, especially when one of the objects is a clause, *cf.* 'I know you who you are.'
- IV. iv. 19 'Whose passions and whose plots have broke their sleep to take the one the other.' An instance of inversion of natural order = whose passions and whose plots to take the one the other (= one another) have broken their sleep.
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METRICAL CONSTRUCTION.

Shakespeare's plays are written in blank verse, interspersed with prose and occasionally with rhyming lines. The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being *stressed*, or uttered with fuller voice than the first syllable of the foot, which is *unstressed*.¹ But as such a line would be too monotonous and formal for frequent use, and would impose too severe a restraint upon the author's free expression of his thoughts, the metre is varied in many ways. Consider the following lines, which are, on the whole, fairly regular :—

- (1) I tell' | you, friends', | most char' | itab' | le care'
- (2) Have' the | patri' | cians of' | you. For' | your wants',
- (3) Your suff' | (e)ring in' | this dearth', | you may' | as well'
- (4) Strike' at | the heav' | en with' | your staves' | as lift' (*them*)
- (5) Against' | the Ro' | man state', | whose course' | will on'
- (6) The way' | it takes', | crack'ing | ten thou' | sand curbs'
- (7) Of more' | strong link' | asun' | der than' | can e(v)er'
- (8) Appear' | in your' | imp'd' | iment'. | For th(e) dearth',
- (9) The gods', | not' the | patri' | cians, make' | it, and'
- (10) Your knees' | to them', | not arms', | must help | Alack'

I. i. 69-78.

For convenience sake all stressed syllables have been marked alike, but it will be noticed in reading the above verses aloud that *not all* second syllables are equally stressed. The syllables '*of*' and '*for*' in (2), '*in*' in (3), '*with*' in (4), '*than*' in (7), '*and*' in (9), receive only a very weak stress, and between this very weak stress and the strongest stress there are many intermediate degrees. By means of this variation in stress monotony is avoided. Other variations from the normal line, all tending to the avoidance of monotony may also be noticed. Lines (1), (5), (10) may be regarded as altogether regular; (2), (4), (6), (9) contain feet in which the first syllable is more strongly stressed than the second²; (3), (7), (8) contain syllables which must be slurred over or almost left out in the pronunciation; (4) contains an extra syllable, which is also a monosyllable. Such are some of the regular devices by means of which the poet avoids the sing-song monotony which would arise from too great uniformity in structure.

The position of the stress is often changed. Instead of falling always upon the second syllable of the foot, the stress sometimes falls upon the first. This inversion is most frequent at the beginning of a line, but it occurs also, not uncommonly, after a pause in another part of the line :—

- I. i. 160. You', the | great toe' | of this' | assem' | b(e)ly'
- II. ii. 94. Whom' with | all praise' | I point' | at, saw' | him fight'.
- III. i. 110. Neith'er | supreme', | how soon' | confu' | sion'
- IV. v. 83. Hoop'd' out | of Rome'. | Now, this' | extrem' | ity'
- V. iii. 101. Mak'ing | the moth' | er, wife', | and child', | to see'.

¹ A foot or measure so stressed is called an **Iambus**, and a line of five such measures an **Iambic Pentameter**.

² A foot of two syllables with the stress upon the first is called a **Trochee**.

Many such examples of inverted stress at the beginning of a line may be found by the student in almost every part of the play. Many also will be seen in the succeeding quotations in this section. Examples of inverted stress occurring after a full stop in the middle of the line are not uncommon.

- I. iv. 19. They'll o' | pen of | themselves'. | Hark' you | far off' ;
 II. ii. 52. With hon' | ours like' | himself'. | Speak' good | Comin' (ius) :
 III. ii. 134. Of all' | the trades' | in Rome'. | Look', I | am go' (ing).

The inversion occurs, though not so often, after a slighter pause than a full stop.

- III. i. 124. They would' | not thread' | the gates' : | this' kind | of serv' (ice)
 III. ii. 48. Y(ou) adopt' | your pol' | icy',— | how' is | it less', or worse'.

It occurs after no apparent pause at all in

- III. ii. 75. Thy knee' | buss'ing | the stones', | f(o)r in such' | bus(i)ness'

Dr. Abbott, quoting this line, says that between a noun and participle a pause seems natural. Often the pause represents "in" or "a-."

Two inversions frequently occur in one line, rarely consecutive.

- I. i. 268. Un'der | Comin' (ius). | Fame', at | the which' | he aims'.
 II. iii. 122. Bett'er | it is' | to die', | bett'er | to starve'.
 V. vi. 152. Trail' your | steel pikes'. | Though' in | this cit' | y he'

Very rarely are three such inversions found in one line, as in

- I. ix. 64. Cai'us | Mar'cius | Cor'i | ola' | nus | Bear'.

An extra unstressed syllable is very frequently added before a pause, especially at the end of a line.

- I. i. 80. Thith'er | where more' | attends' | you ; and' | you stand' (er)
 The helms' | o' th(e) state', | who care' | for you' | like fath' (ers)
 I. i. 101. There was' | a time' | when all' | the bod' | y's memb' (ers)
 II. ii. 127. He can' | not but' | with meas' | ure fit' | the hon' (ours)
 III. i. 124. They would' | not thread' | the gates' : | this' kind | of serv' (ice)
 IV. vi. 135. Which will' | not prove' | a whip' : | as man' | y cox' (combs)
 V. iii. 178. This fell' | ow had' | a Vol' | scian to' | his moth' (er)

Not so commonly, but frequently in this play (though very rarely in the earlier plays) this superfluous syllable is a monosyllable.

- I. i. 94. Or be' | accused' | of fol' | ly, I' | shall tell' (you)
 A pret' | ty tale' : | it may' | be you' | have heard' (it)
 I. i. 102. Rebell'd' | against' | the bell' | y ; thus' | accused' (it) :
 I. i. 129. What' could | the bell' | y an' | swer ? I' | will tell' (you) :
 I. i. 215. And a' | petit' | ion grant' | ed them', | a strange' (one)

The following lines contain two extra syllables—one in the middle of the line and one after the last foot.

- I. i. 139. Of the' | whole bod' | (y) : but if' | you do' | remem' (ber),
 I. i. 181. And curse' | that just' | ice did' (it). | Who' de | serves great' (ness)
 II. ii. 93. Beyond' | the mark' | of oth' (ers) : | our then' | dicta' (tor),
 III. i. 101. Let' them | have cush' | ions by' (you). | You' are | plebei' (ans),
 III. i. 148. T(o) unsta' | ble slight' (ness) : | pur' pose | So barr'd' | it foll' (ows),
 III. i. 239. Though' in | Rome litt' (er'd) ; | not' Ro | mans as' | they are' (not),

Observe that this extra middle syllable is often followed by an inverted stress.

When this extra syllable occurs in the middle of a line it is found almost always after the second or third foot. Examples in which it occurs in the middle of the line only are—

- I. i. 184. Which would' | increase' | his ev'(il). | He' that | depends'

Or this line might be taken as a normal line by reading *eel* for *ev'il*.

- I. ix. 61. With all' | his trim' | belong'(ing); | and from' | this time',
 II. iii. 229. Your ig' | norant' | elect'(ion). | Enforce' | his pride',
 III. ii. 80. That will' | not hold' | the hand'(ing): | or say' | to them',

Such extra syllables are called **double** or **feminine endings**, and afford a useful indication of the approximate date of the play.

Speaking generally, if the double endings are rare (*e.g.* nine in *Love's Labour's Lost*, 1588) we may infer that the play is of early date; if they occur frequently, that the play belongs to Shakespeare's later period. According to Mr. Fleay, *Coriolanus* contains 710 feminine endings at the termination of a line and 120 in the middle.

Two extra syllables sometimes occur together, if unemphatic, before a pause, especially at the end of a line, thus giving the appearance of an Alexandrine. This form is particularly common in cases where the line is concluded with a proper name, *e.g.* Mar'(cius).

- I. i. 108. And, mu' | tu(ally)' | partic' | ipate', | did min'(ister)
 I. i. 207. For though' | abund' | antly' | they lack' | discret'(ion),
 I. i. 241. That I' | am proud' | to hunt'. | Then worth' | y Mar'(cius)
 I. ix. 51. As if' | I loved' | my litt' | le should' | be di'(eted)
 I. ix. 56. Like one' | that means' | his prop' | er harm' | in man'(acles)
 III. ii. 26. You must' | return', | and mend' | it. There's' | no rem'(edy)
 IV. i. 53. But what' | is like' | me for' | merly'. | That's worth'(ily)

In the following examples the two extra syllables occur in the middle of the line.

- I. i. 231. Our must' | y su' | perflu'(ity). | See' our | best eld'(ers):
 I. i. 275. Had borne' | the bus'(iness)! | Besides', | if things' | go well'.

Unaccented monosyllables forming trisyllabic feet. Provided there be only one stressed syllable there may be more than one unstressed syllable in any foot. Such a foot is sometimes called an **anapæst** and usually occurs at the beginning of a line, or after a strong pause.

- I. i. 175. The oth' | er makes' | you proud'. | He that trusts' | to you',
 I. i. 212. That meat' | was made' | for mouths'; | that the gods' | sent not'
 I. i. 230. I am glad' | on't; then' | we shall' | ha' means' | to vent'
 I. v. 16. For a sec' | ond course' | of fight'. | Sir, praise' | me not';
 I. ix. 82. At a poor' | man's house', | he used' | me kind' | (ely):
 II. iii. 235. Which most gi' | bingly', | ungrave' | ly, he' | did fash'(ion)
 V. iii. 148. To th(e) ensu' | ing age', | abhorr'd'. | Speak' to | me son',

Accented unemphatic monosyllables. Sometimes unemphatic monosyllables, such as *and*, *at*, *for*, *from*, *in*, *of*, *or*, are allowed to stand in an emphatic place and to receive stress. When they occur at the end of a line they are called **weak endings**. These appear for the first time in considerable quantities in *Macbeth* (1605), and are numerous in *Coriolanus*.

- I. i. 270. Bett'er | be held' | nor more' | attain'd' | than by'
 I. i. 273. To th(e) ut' | most of' | a man'; | and gidd' | y cens'(ure)
 I. ii. 14. And Ti' | tus Lar' | tius, a' | most val' | iant Ro'(man).
 I. x. 19. Shall fly' | out of' | itself'. | Nor sleep' | nor sanct'(uary),
 II. i. 235. Commit' | the war' | of white' | and dam' | ask in'
 III. i. 264. That would' | depop' | ulate' | the cit' | y and'
 IV. i. 48. Come', my | sweet wife', | my dear' | est moth' | er, and'
 V. vi. 6. The cit' | y ports' | by this' | hath en' | ter'd, and'

Syllables omitted. Syllables which we now pronounce might formerly be omitted in pronunciation.

Syllables ending in vowels were frequently elided in pronunciation though not in writing.

- I. ii. 25. Should know' | we were' | afoot'. | Noble Au' | fidius'
 II. ii. 152. Show' them | the unach' | ing scars' | which I' | should hide'.

r often softens a preceding unaccented vowel: compare

- I. i. 144. From me' | receive' | that nat' | ural comp' | etency'.
 I. iv. 3. Say, has' | our gen' | eral met' | the en' | emy'?

Whether, whither, other, ever, never and *over* are frequently, but by no means always found as monosyllables.

- III. i. 251. I'll try' | whether my' | old wit' | be in' | request'
 IV. vi. 9. Even to' | my pers' | on, than' | I thought' | he would'

Prefixes are often altogether omitted.

- I. ix. 30. Well might' | they fest' | er 'gainst' | ingrat' | itude'.
 IV. vii. 3. Your sold' | iers use' | him as' | the grace' | fore meat'.
 V. iii. 170. To his sur' | name Cor' | iola' | nus 'longs' | more pride'

Examples of this slurring of syllables, which may occur in almost any word, are very numerous.

- I. i. 116. To th(e) dis' | content' | ed memb' | (ers), the mu' | tinous parts'
 I. i. 183. A sick' | man's app' | etite, who' | desires' | most that'
 I. i. 202. Would' the | nobil' | ity lay' | aside' | their ruth',
 I. i. 226. For in' | surrect' | ions ar' | guing. This' | is strange'.

The following are a few of the many contractions found in this play:—

- | | | |
|----------------------|-----------------------|------------------------|
| I. i. 234 en'ving | I. v. 13 spir't | I. vi. 32 flow'r |
| I. i. 255 worsh'pful | I. v. 19 dang'rous | I. vi. 36 threat'ning |
| I. i. 264 val'ant | I. v. 23 prosper'ty | II. i. 233 pop'lar |
| I. i. 272 gen'ral's | I. v. 27 off'cers | II. ii. 80 alar'm |
| I. ii. 5 bod'ly | I. vi. 3 cow'dly | II. ii. 145 cer'mony |
| I. iv. 44 foll'wers | I. vi. 5 int'rims | III. i. 102 sen'tors |
| I. iv. 56 jew'l | I. vi. 8 pow'rs | III. iii. 122 carc'ses |
| I. iv. 57 terr'ble | I. vi. 8 encount'ring | IV. iv. 24 en'my |
| I. iv. 61 fev'rous | I. vi. 10 cit'izens | IV. v. 71 partic'l'y |
| I. v. 6 ir'ns | I. vi. 11 giv'n | V. i. 54 convey'nces |

I. i. 93. Confess' | yourselves' | wondrous' | malic' | ious'.
 I. i. 160. You' the | great toe' | of this' | assem' | b(e)y'ly?
 I. i. 196. They'll sit' | by th' fi' | re, and' | presume' | to know'.
 I. i. 228. Where's' Cai | us Mar' | cius? He' | re; what's' | the matt'(er)?

I. i. 121	soldier	II. ii. 128	our	V. iii. 4	business
I. iv. 2	yours	III. i. 147	real	V. iii. 171	prayers
I. ix. 17	country	IV. v. 134	seventy	V. vi. 101	tears

IV. v. 132. Had' we | no oth' | er quarr' | el else' | to Rome', | but that'

I. i. 208. Yet' they | are pass' | ing cow(ar)d' (ly). | But, I' | beseech' (you),
 Or Yet' they | are pass' | ing cow(ar)d' | ly. But', | (I) beseech' (you),
 I. vi. 32. And ta' | pers burn'd' | to bed' | ward. Flow' | er of war' (iors).
 I. vi. 81. Though thanks' | to all', | must I' | select' | from all' : (the rest)
 IV. ii. 2. The nobil' | ity' | are vex'd', | whom we see' | have sid' (ed)

I. i. 231. Our must' | y sup' | erflu'(i) | ty (*See*), our' | best eld'/(ers).
 I. iv. 47. (*See*) they have shut' | him in'. | To the pot', | I warr' | ant him'.
 I. iv. 61. Were fev(e)' | rous and' | did tremb'(le). | Look, Sir'. | (O); 'tis
 Mar (cius)!

I. iv. 8. How far' | off lie' | these arm'(ies). ||
Within' | this mile' | and half'.

III. iii. 8. That al' | ways fav'—our'd him' ||.
Have' you | a cat' | alogue' ?

V. iii. 70. May show' | like all' | yourself. ||
The god' | of sol' | diers',

Short lines. Single lines are found with only four, three, or even two stresses. Verses of four stresses are the least common and these generally contain a strong pause which will take up the full time of a foot.

Four stresses.

- I. i. 221. Of their' | own choice' : | one's Ju' | nius Bru'(tus).
 I. iv. 46. Foolhard' | iness'; | Not I'. | Nor I'.
 III. i. 137. Call' our | cares fears'; | which will' | in time'

Three stresses.

- I. iv. 29. And he' | shall feel' | nine edge'.
 I. vi. 15. Above' | an hour', | my lord'.
 I. vi. 87. Divide' | in all' | with us'.

Two stresses.

- I. ix. 67. I' will | go wash';
 I. x. 3. Condit' | ion'.
 IV. ii. 9. They say' | she's mad'.
 V. iii. 76. That's my' | brave boy'.

Accent. In Shakespeare many words are accented otherwise than at present; and, again, words are accented in one way at one time, differently, at another. Words irregularly accented are in this edition marked with an acute accent upon the syllable that receives the stress.

Rhyme. Rhyme is employed by Shakespeare to mark:—

- (i.) The close of a scene. This was important at a time when plays were performed without change of scenery or the fall of a curtain.
- (ii.) The conclusion of a train of thought. A rhymed couplet, frequently epigrammatic, or containing a summary of the situation, would ensure the noticing of the point by the audience.
- (iii.) The enunciation of a maxim or proverbial saying
- (iv.) The formation of a resolution.
- (v.) The utterance of an aside

Rhyme occurs in *Coriolanus* to close the following scenes: II. i. 180-1, IV. vii. 54-7, V. vi. 154-5; it conveys the expression of maxims and sententious sayings in II. iii. 122-133, V. iii. 129-130.

Paucity of rhyming lines in a play may be taken as an indication that it belongs to Shakespeare's later period. *Coriolanus* is one of the plays with fewest rhyming couplets. *The Tempest* (1611?) contains only one, *Winter's Tale* (1611?) contains none.

Prose is used in the comic scenes, and wherever it is desired to lower the dramatic pitch. Citizens, sentinels and subordinate officers speak in prose. Menenius usually speaks in prose when talking familiarly to the Tribunes or the citizens, but gives his fable of the belly in verse.

Coriolanus canvasses the people's votes in prose, and uses the same medium to speak with the Volscian servants. The transition from prose to verse and verse to prose is often instructive. The following scenes contain examples of the use of prose.

- I. i. The Citizens are speaking in prose, the patrician Menenius enters and speaks in verse.
- I. iii. The domestic scene in Coriolanus' house is in prose, Volumnia changes to verse to describe the hero's martial prowess.
- II. i. Menenius and the Tribunes speak in prose; at the entrance of Coriolanus, Volumnia changes to verse.
- II. ii. Two Roman officers speak familiarly in prose (1-40).
- II. iii. The Citizens converse together in prose; Coriolanus descends to prose while speaking familiarly and contemptuously with them, but uses verse in their absence.
- III. iii. A familiar conversation between a Roman spy and a Volscian.
- IV. v. Coriolanus, in mean attire, speaks in prose with Volscian servants, changes to verse when Aufidius enters; the servants continue in prose after the departure of Coriolanus and Aufidius.
- V. ii. The Sentinels and Menenius speak in prose, Menenius addresses Coriolanus in poetical prose, Coriolanus replies in verse. Here the change emphasises the difference of position between suppliant and conqueror. The guards continue in prose.
- V. iv. Menenius and the Tribunes speak in prose until the Messenger arrives with important news.

HINTS ON PARAPHRASING.

1. Do not mistake the meaning of "to paraphrase." It is not to put into other words the *words* of a passage, but to express in clear and simple language the *meaning* of that passage.
2. Read over the passage to be paraphrased several times. Turn it over in your own mind. Endeavour to seize the general sense before writing anything down.
3. Put nothing down that you do not know the meaning of yourself. If *you* do not understand what you write, you may be sure no one else will.
4. Avoid the use of a dictionary if possible. If, however, you are compelled to use one, make sure that you understand the meaning selected for any word, and that it "fits in" with the rest of your rendering.
5. The paraphrase when finished should be such that it can easily be understood by any one who has not seen the original. After writing it, endeavour to forget the original and re-read your own version as if you were reading a new author.
6. In paraphrasing verse or condensed prose (such as Bacon's) it is almost always necessary to amplify in order to bring out the full meaning of any given passage, *i.e.* your version ought generally to be longer than the original.
7. Do not turn into the third person what is expressed in the text in the first person, and above all, do not change from the one to the other without good reason.
8. Simplify by breaking up long sentences into shorter ones. Change the order of words or even of sentences as much as you please provided you preserve the meaning of the passage.
9. Maintain the spirit and general character of the composition as far as possible. If you know the context of the extract, that knowledge should help you to express yourself appropriately. If you do not know the context, imagine a setting for the extract; this will help you to make your own version more vivid and more clear.
10. Be careful with your metaphors, do not mingle metaphorical with literal speech in one sentence. Use no greater number of words than necessary to convey your meaning, and use the simplest words **you can** which will fully express your thought.

EXAMPLES.

1. Paraphrase the following passage from Act IV., Scene iv., lines 12-26.

" O world, thy slippery turns ! Friends now fast sworn,
Whose double bosoms seem to wear one heart,
Whose hours, whose bed, whose meal, and exercise,
Are still together, who twin, as 'twere, in love
Unseparable, shall within this hour,
On a dissension of a doit, break out
To bitterest enmity : so, fellest foes,
Whose passions and whose plots have broke their sleep
To take the one the other, by some chance,
Some trick not worth an egg, shall grow dear friends
And interjoin their issues. So with me ;
My birth-place hate I, and my love's upon
This enemy town. I'll enter : if he slay me,
He does fair justice ; if he give me way,
I'll do his country service.

(IV. iv. 12-26.)

Paraphrase.

What sudden and unexpected turns of fortune we encounter along the winding course of life ! Those who now are so closely knit together in friendship's bonds that their two hearts seem but one, who share all that the hours of day or night bring, and whose mutual love unites their souls inseparably, may for the merest trifle fall asunder, their friendship changed to deadly hatred. On the other hand, men whose whole lives have become embittered through their ceaseless plots to destroy each other, may by some chance, some trifling accident, become close friends, form a bond of lasting amity and weld their interests in one. In such a case am I. The land of my birth is hateful to me, and I have taken to my bosom my country's foes. I will present myself before Aufidius. If he takes my life he will but do an act of even justice ; but if he will lend an ear to my suggestions his country shall be the gainer by me.

We would impress upon the junior student the fact that many paraphrases differing widely the one from the other may be equally good and equally acceptable to the Examiner.

2. Paraphrase the following passage from Act III. Scene iii., lines 120-135.

You common cry of curs ! whose breath I hate
 As reek o' the rotten fens, whose loves I prize
 As the dead carcasses of unburied men
 That do corrupt my air, I banish you :
 And here remain with your uncertainty !
 Let every feeble rumour shake your hearts !
 Your enemies, with nodding of their plumes,
 Fan you into despair ! Have the power still
 To banish your defenders ; till, at length
 Your ignorance, which finds not, till it feels,
 Making not reservation of yourselves,
 Still your own foes, deliver you, as most
 Abated captives, to some nation
 That won you without blows ! Despising
 For you, the city, thus I turn my back.
 There is a world elsewhere.

(III. iii. 120-135.)

Paraphrase.

You pack of mongrel hounds ! Your voices are loathsome to me, even as the pestilential vapour of a noisome swamp ; and your good will is worth no more to me than unburied bodies which make the air I breathe unwholesome. Away, I dwell no longer among you fickle rabble ! May trembling seize you at the faintest rumour of war, and let despair possess you at the mere sight of an enemy's helmet. Keep your prized privilege, which gives you the power to destroy your bulwarks. You are your own enemies, and when it is too late you will find out that you are stupid and ignorant, and without lifting a hand in self-defence you find yourself conquered and subdued to a state of abject slavery. A Rome which harbours such as you I abhor and reject ; your city walls do not enclose the world.

CLASSICAL AND OTHER PROPER NAMES.

The references to the play are to the first line of each quotation.

Afric. The continent of Africa, lying south from Italy, beyond the Mediterranean Sea, was unknown to the Romans at the period of Coriolanus and the Volscean Wars.

Aufidius, encountering Coriolanus in battle, says—

Not Afric owns a serpent I abhor
More than thy fame and envy.

I. viii. 3.

Alexander. Alexander the Great, son of Philip, King of Macedon, born B.C. 356. His conquests over the Persians and in Asia Minor gained for him the name of *Great*.

The allusion in the play is of course an anachronism, where Menenius describes Coriolanus in the words—

He sits in his state, as a thing made for Alexander.

V. iv. 24.

Amazons (*Ammas*, mother), originally nymphs attendant as huntresses on Artemis, dwelling on the southern shore of the Black Sea. They were also reported to be the daughters of the Theban deities, Ares and Harmonia. They fought as bold horsewomen, with Bellerophon, Hercules, Theseus, and Achilles.

Cominius, describing the youthful achievements of Coriolanus, says—

* With his Amazonian chin he drove
The bristled lips before him.

II. ii. 95.

Ancus Marcius, the fourth legendary king of Rome, said to be the son of Numa's daughter. He reigned twenty-four years B.C. 640—616. He conquered the Latins, took many Latin towns, and transported the inhabitants to Rome, and gave them the Aventine to dwell on. These conquered Latins formed the original Plebs.

The tribune Brutus, speaking of the greatness of the House of Marcius (Coriolanus), says—

The noble house o' the Marcians from whence came
That Ancus Marcius, Numa's daughter's son.

II. iii. 248.

Antium, a very ancient town of Latium, on a rocky promontory, running out some distance into the Tyrrhenian Sea. It was taken by the Romans in B.C. 467, but it revolted, and was taken a second time in B.C. 338.

was deprived of all its ships, whose *beaks* (rostra) served to ornament the platform of the speakers in the Roman forum. Under the empire, Antium became a favourite residence of the Roman nobles and emperors.

In speaking of Tullus Aufidius, Coriolanus learns that 'at Antium' lives he. III. i. 17.

Arabia, a vast peninsula in the south-west of Asia, bounded by the Syro-Babylonian plain, the Persian Gulf, and the Red Sea.

Volumnia regards it as a vast desert, when she says to the Tribunes—

I would my son
Were in Arabia, and thy tribe before him. IV. ii. 23.

Capitol, The (L. *Capitolium*, so called from the bleeding head—*caput* which was discovered in digging the foundations), was a temple to Jupiter on the Capitoline Hill. It was one of the most imposing buildings in Rome. Shakespeare appears to use the term Capitol for the citadel (*arx capitolina*) or for the whole hill upon which it was built, and seems to have thought that the Senate met there.

The mutinous citizens say—

Why stand we prating here? To the Capitol. I. i. 50.

When Coriolanus enters the city in triumph after the Volscian War, as the procession is passing through Rome, Cominius says—

On, to the Capitol! II. i. 223.

Cato, frequently surnamed the Censor, and Cato Major was born in B.C. 234. He was distinguished in war for his courage and abilities, in peace for the simplicity of his life, and as a ruler for justice and economy. When he was Censor, he strove to stem the growing tide of luxury, placing heavy taxes on luxury and extravagance. He was one of the chief instigators of the third Punic War, and considered that Rome would never be safe as long as Carthage stood.

Titus Lartius, speaking of Coriolanus, who he thinks is captured within the walls of Corioli, says—

Thou wast a soldier
Even to Cato's wish, not fierce and terrible
Only in strokes; but, with thy grim looks and
The thunder-like percussion of thy sounds,
Thou madest thine enemies shake. I. iv. 56.

Cato lived more than 200 years after the death of Coriolanus,

Censorinus, born B.C. 326, about 100 years after Coriolanus, was originally called Rutilus, and was the first member of the family who had the surname Censorinus. He was Consul B.C. 310; and he was *twice* Censor.

He is mentioned in the play by Brutus as an *ancestor* of Coriolanus.

And Censorinus nobly named so,
Twice being censor,
Was his great ancestor.

II. iii. 253.

Corioli, a town in Latium, of which, according to legend, the Volsci had gained possession. From its capture in B.C. 492 Marcius is said to have obtained the surname of Coriolanus. It is the scene of Act I, Scene ii. and Scene v.

Deucalion, son of Prometheus and Clymene, king of Phthia, in Thessaly, the mythical progenitor of the Hellenic race, with whose name were associated the traditions of a great flood. When Zeus had resolved to destroy the degenerate race of man, Deucalion and his wife Pyrrha were, on account of their piety, the only mortals saved. Deucalion had built a ship in which he and his wife floated safely during the nine days' flood.

Menenius, talking to the Tribunes, says—

Marcius . . . is worth all your predecessors since Deucalion. II. i. 101.

Dian, **Diana**, identified with the Greek Artemis; the daughter of Zeus and Latona, and twin-sister of Apollo. As a virgin goddess she was especially venerated by young maidens, whose patroness she remained till their marriage, and to whom she afforded an example of chastity.

Coriolanus addresses Valeria as—

The moon of Rome, chaste as the icicle
That's curdied by the frost from purest snow,
And hangs on Dian's temple.

V. iii. 65.

Fortune, or **Fortuna**, a goddess, worshipped both in Greece and Italy. She was the symbol of the plentiful gifts of fortune.

T. Lartius in bidding farewell to C. Marcius in Corioli, says—

Now the fair goddess, Fortune,
Fall deep in love with thee.

I. v. 20.

Forum, **The**, or **Forum Romanum**, consisted of a series of buildings round a quadrangular open space in Rome. It was 260 yards long, and 55 yards long at one end,

140 yards at the other end under the Capitol. It was one of the busiest spots in Ancient Rome, being used for the transaction of all kinds of public business. The scene, in which Coriolanus asks the plebeians for their votes, takes place in the Forum, also the Scene in which he appears to answer the accusations of the tribunes.

Galen, a celebrated physician who was born A.D. 130 in Pergamum in Asia Minor. He flourished in the reign of M. Aurelius whom he attended in Rome. His writings on medical subjects have influenced the science of medicine very largely.

The mention of him by Menenius is a glaring anachronism, when he says, speaking of the happy return of Coriolanus from the war:—

The most sovereign prescription in Galen is but empiricute, and to this preservative, of no better report than a horse-drench. I. i. 129.

Hector, the chief and the most attractive of the Trojan heroes who opposed the Greeks in the Trojan war. He was the eldest son of Priam and Hecuba, and his wife was Andromache, and his son Scamandrius. After many marvellous feats of arms he was slain by Achilles, who is said to have dragged his dead body thrice round Troy.

Aufidius says to Coriolanus—

Wert thou the Hector
That was the whip of your bragg'd progeny,
Thou shouldst not scape me here.

I. viii. 22.

Hecuba, the mother of Hector, Paris, Deiphobus, Helenus, and Cassandra. After the capture of Troy she was carried to Greece as a slave. Afterwards she was changed into a dog, and leaped into the sea at a place called Cynossema.

Volumnia, in talking about the blood on her son's brows, says—

The breasts of Hecuba,
When she did suckle Hector, looked not lovelier
Than Hector's forehead when it spit forth blood
At Grecian sword.

I. iii. 44.

Hercules, the personification of strength and conquest, was a legendary hero, especially honoured among the Bœotians, Dorians and Thessalians. Zeus was his father, and Thebes his home. Amongst the famous "twelve labours" imposed upon him by Eurystheus were the slaying of the Erymanthian boar, the conquest of the Centaurs, the taming of the Cretan bull and the

fight with the Amazons. In the *Mysteries* of the Middle Ages he is represented on the stage as a typical tyrant.

When Coriolanus is trying to comfort his mother as he leaves Rome as an exile he reminds her of her natural courage, saying—

Resume that spirit, when you were wont to say,
If you had been the wife of Hercules,
Six of his labours you'd have done, and saved
Your husband so much sweat.

IV. i. 16.

Hostilius, Tullus, was the third of the legendary kings of Rome. He conquered Alba and utterly destroyed it, and brought the inhabitants to Rome and settled them on the Caelian hill. Then he conquered the Sabines. Jupiter smote him and his whole house with fire.

Hostilius is named by the tribune Brutus among the great ancestors of Coriolanus.

Who, after great Hostilius, here was King.

II. iii. 250.

Hydra, the. The Lernean Hydra. It was one of the labours of Hercules to destroy this monster, which ravaged the country of Lerneæ. In appearance like a lion, it had nine heads, of which the middle one was immortal. As soon as Hercules struck off one of the heads with his club two new ones sprang up in its place. The hero accomplished his task by burning the heads, and by burying the ninth or immortal one under a rock.

Coriolanus calls the plebeians the "beast with many heads" (IV. i. 1), and in his wrath with the tribunes and plebeians when they refuse to confirm his election to the consulate, he says to the Senators—

have you thus
Given Hydra here to choose an officer,
being but
The horn and noise of the monster's.

III. i. 92.

Ithaca, a small island in the Ionian sea, celebrated because it was the birthplace of Ulysses, whose castle was built on the top of a mountain. It was here that Penelope, the wife of Ulysses, dwelt during the twenty years' absence of her husband.

When Valeria is chiding Virgilia for keeping close at home during the absence of Coriolanus at the wars she says that all the yarn Penelope

"spun in Ulysses' absence did but fill Ithaca full of moths." I. iii. 94.

Jupiter, or Jove, the king of the gods. He took the supreme place as god and protector of the Roman people. In the temple he reigned as Jupiter Optimus Maximus, the head of the State and the giver of its power and wealth ;

in it were the earthenware image holding a thunderbolt and the *quadriga* which belonged to him as the god of thunder. His chief spouse and consort was Juno.

Menenius in his joy at Marcius' return exclaims—

Take my cap, Jupiter.

II. i. 116

And Brutus, speaking of the power of Coriolanus, says—

The nobles bended

II. i. 284

As to Jove's statue.

Menenius says of Coriolanus—

He would not flatter Neptune for his trident

Or Jove for's power to thunder.

III. i. 256

And, again, that Rome's gratitude

Towards her deserved children is enroll'd

In Jove's own book.

III. i. 292

See also IV. v. 105.

Juno was a moon goddess, and the consort of Jupiter, and as such regarded as the queen of heaven. She was the model and pattern of dignified womanhood and matronly honour.

Volumnia, hastening to meet her son, exclaims to Menenius—

For the love of Juno, let's go;

II. i. 112.

and after Coriolanus' banishment, bids Virgilia—

Leave this faint puling, and lament as I do,

In anger, Juno-like;

IV. ii. 52.

And Coriolanus greeting his wife in the Volscian camp, swears—

Now, by the jealous queen of heaven, that kiss

I carried from thee, dear, and my true lip

Hath virgin'd it e'er since.

V. iii. 46.

Lycurgus, the Spartan lawgiver. He is said to have visited Crete, and to have studied the laws of Minos, the wise king of the island. When he returned to Sparta he found anarchy, and was hailed by all parties as the only man who could bring order. He remodelled the whole constitution of Sparta, and having taken an oath of his countrymen that they would make no alterations in his laws till his return, he departed, and spent the rest of his life in voluntary exile. His date is somewhere about B.C. 800.

Menenius, to the Tribunes, says—

I cannot call you Lycurguses.

II. i. 59.

Mars was an ancient Italian deity. Primarily, he was the god of agriculture and of herds, but he afterwards became the god of war almost exclusively. His favourite was Venus, the goddess of love.

Aufidius addresses him as 'thou Mars!' (IV. v. 120). The servants of Tullus Aufidius say of Coriolanus—

Why he is so made on here within, as if

He were son and heir to Mars,

IV. v. 199

Neptune was the chief sea-divinity of the Romans. He was the son of Cronos and Rhea, and the brother of Jupiter, Juno, Pluto and Athene. The palace of Neptune was in the depth of the sea, near Ægae in Achaia, where he kept his horses with brazen hoofs and golden manes. The attribute of Neptune, which distinguishes him also in works of art, was especially the trident, with which his various works of power were done.

Menenius, after the affray between the patricians and plebeians, says of Coriolanus—

His nature is too noble for the world :
He would not flatter Neptune for his trident.

III. i. 256.

Numa, the second of the legendary kings of Rome. Numa Pompilius was not a conqueror, but he established the laws, customs and religious rites of the Romans. Brutus names him among the great names belonging to the Marcian house.

Numa's daughter's son.

II. iii. 249.

Olympus. In Greek mythology, the chief seat of the gods who "on the snowy top of cold Olympus ruled the middle air." Homer describes the gods as having their several palaces on the summit of Olympus.

Coriolanus, seeing his mother bow before him in supplication, when he is General of the Volscian army, exclaims—

My mother bows ;
As if Olympus to a molehill should
In supplication nod.

V. iii. 29.

Penelope, the wife of Ulysses king of Ithaca. During the long absence of her husband she was beset by suitors, whom she deceived by declaring that she must finish a robe before she could make up her mind, and every night she undid what she had done by day. The Odyssey describes Penelope as the type of a faithful wife. Valeria tells Virgilia, who will not leave her house during her husband's absence, she—

Would be another Penelope.

I. iii. 93.

Phœbus, or *Apollo*, the purest and highest representation of light, was identified with the Sun among late classical writers. The chariot of the Sun, in which he passes daily from Oceanus in the east to the west, where he sets, was drawn by four fiery horses.

Brutus, speaking of the general enthusiasm in Rome on account of Coriolanus, says the Roman ladies expose their delicate complexions to—

the wanton spoil

Of Phœbus' burning kisses

II. i. 236.

Pluto, or Hades (the dark, unseen god). His wife was Persephone, the daughter of Demeter, whom he carried off from the upper world. In the division of the world among the three brothers, Hades obtained the Nether World, the abode of the shades, over which he ruled.

Coriolanus invokes him in his wrath with the cowardly Roman soldiers—

Pluto and hell !

All hurt behind,

I. iv. 36.

Publicola, Valerius, took an active part in expelling the Tarquins from Rome, and was elected Consul with Brutus (B.C. 509). He secured the liberties of the people by proposing several laws, one being that any citizen condemned by a magistrate should have the right of appeal to the people. Hence he became a great favourite with the people, and from them received the surname of *Poplicola*.

Coriolanus greets Valeria as—

The noble sister of Publicola.

V. iii. 64

Publius, a member of the same family as Coriolanus, spoken of by Plutarch as 'of the same house' only, but referred to by Shakespeare as if he were an ancestor. His name is famous in connection with one of the aqueducts which supplied Rome with water. It was not, however, built until 350 years after Coriolanus' death.

Of the same house Publius and Quintus were,
That our best water brought by conduits hither.

II. iii. 251.

Quintus, a celebrated general in the early history of the republic. He frequently acted as mediator between the patricians and plebeians, and was highly esteemed by both.

He is mentioned by Brutus as one of the members of the great Marcian family.

II. iii. 251.

Tarquin (Tarquinius Superbus), the last of the legendary kings of Rome. He figures prominently in Shakespeare's poem, *The Rape of Lucrece*.

Tarquin's war on Rome to regain his kingdom is referred to by Cominius in recounting the exploits of Coriolanus—

When Tarquin made a head for Rome

II. ii. 92.

Tarquin's self he met,

And struck him on his knee.

II. i. 98

Volumnia refers to the same event when speaking of her son's wounds, she says—

He received in the repulse of Tarquin seven hurts i' the body.

II. i. 167

Tarpeian Rock, a part of the Capitoline Hill, named after Tarpeia, the daughter of the governor of the citadel on the Capitoline Hill, who betrayed the fortress to the Sabines.

The Tribune Sicinius commanded that Coriolanus should be cast from the Tarpeian rock for speaking against the power of the Tribunes—

Bear him to the rock Tarpeian, and from thence
Into destruction cast him. III. i. 213

He shall be thrown down the Tarpeian rock
Below the beam of sight. III. i. 266.

Coriolanus later says—

Let them pull all about mine ears . . .
Or pile ten hills on the Tarpeian rock
That the precipitation might down stretch
Below the beam of sight. III. ii. 1-4.

Again, when he is convicted of treason, the citizens shout—

To the rock, to the rock with him! III. iii. 75.
See also III. iii. 88. 103.

Tiber, a river in central Italy, upon which Rome stands. Within the walls of Rome it is about 300 ft. in width, and of a yellowish or muddy colour; hence called by the poets *flavus* (gold-coloured).

Menenius says he is one that loves

A cup of hot wine with not a drop of allaying Tiber in it. II. i. 51.
I would they were in Tiber. III. i. 262.

Triton, son of Poseidon, who dwelt with his parents in their golden palace at the bottom of the sea. Sometimes we find mention of Tritons in the plural. They blow a shell-trumpet (*concha*) as they follow in the train of Poseidon. Triton could calm the ocean, and abate storms.

Coriolanus calls Sicinius—

This Triton of the minnows. III. i. 88.

Ulysses, or Odysseus, one of the principal Greek heroes in the Trojan War. His wife was Penelope, his son Telemachus. After the destruction of Troy, he was shipwrecked on his way home to Ithaca, which he only reached after twenty years of adventurous wanderings.

He is represented by Homer as wise and eloquent, as well as a brave warrior. Valeria mentions his name in connection with Penelope.

They say, all the yarn she spun in Ulysses' absence did but fill
Ithaca full of moths. I. iii. 94.

GLOSSARY.

The Editor is indebted to Professor Skeat's Etymological Dictionary for the majority of the derivations, and to Schmidt's Shakespeare Lexicon for many of the meanings given below.

Abbreviations—A.S. = Anglo-Saxon; M.E. = Middle English; O.F. = Old French; M.F. = Middle French; F. = French; L. = Latin; Fries. = Friesic; Icel. = Icelandic; Norw. = Norwegian; G. = German; Gk. = Greek; W. = Welsh.

Adv. = adverb; **der.** = derived; **deriv.** = derivative; **dimin.** = diminutive; **esp.** = especially; *i.e.* = *id est*, that is; **intr.** = intransitive; **lit.** = literally; **orig.** = originally; **p.p.** = past participle; **pres. p.** = present participle; **subt.** = substantive; **trans.** = transitive; **vb.** = verb.

The numerical references are to the first line of the quotation given.

Abated, beaten down, lessened. O.F. *abatre*; Late L. *abbattere*, to beat from or down.

Deliver you as most
Abated captives.

III. iii. 131.

Absolute, unrestrained, complete, uncompromising. L. *absolutus*, set free; *ab*, from; *soluere*, to loosen.

You are too absolute.

III. ii. 39.

An-hungry, *an* a prefix from Gk. *áná*, upon.

They said they were an-hungry.

I. i. 210.

Anon, in one moment, immediately. A.S. *on, án*, *i.e.* in one.
And are summoned

To meet anon.

II. iii. 153.

Augurer, soothsayer L. *augur*, a soothsayer; a supposed etymology is from L. *avis* a bird, and *gur*, telling; *cf.* L. *au-ceps*, a bird-catcher.

The augurer tells me we shall have news to-night. II. i. 1.

Avoid, shun. M.E. *avoiden*, to empty; O.F. *esvuidier*, get quit of.

Pray you avoid the house.

IV. v. 25.

Bale, misfortune. A.S. *bealu*, evil; Icel. *bol*, misfortune.

The one side must have bale.

I. i. 168.

Batten, fatten. Icel. *batna*, to grow better; Du. *baten*, to yield profit; *baat*, profit.

Go and batten on cold bits.

IV. v. 35.

Bewray, disclose. M.E. *bewraien*, to disclose.

Our raiment

. . . . would bewray what life
We had led since thy exile.

V. iii. 95

- Billeted**, quartered. From *bill*, Low L. *billa*, *bullā*, a seal.
 Subt. a ticket assigning quarters; vb. to quarter or lodge as soldiers.
 The centurions and their soldiers distinctly billeted.
 IV. iii. 48.
- Bisson**, purblind. M.E. *bisen*, blind (origin unknown).
 What harm can your bisson conspectuities glean out of this character.
 II. i. 69.
- Blanks**, white papers, not written on. Fr. *blanc*, O.M.G. *blanch*, white.
 Lots to blanks.
 V. ii. 10.
- Bolted**, sifted. O.F. *bulter*, to sift through coarse cloth. Low L. *burra*, coarse red cloth.
 ill school'd
 In bolted language.
 III. i. 322.
- Brats**, children, especially beggar's children. Gael and Irish *brat*, a cloak, rag.
 And they follow him
 Against us brats.
 IV. vi. 93.
- Brook**, endure. A.S. *brucan*, to use, enjoy.
 I do wonder
 His insolence can brook to be commanded.
 I. i. 266.
- Budger**, one who gives way, flinches. Cf. F. *bouger*, to stir; connected—through L. *bultere*, to bubble up—with the word "boil."
 Let the first budger die the other's slave.
 I. viii. 5.
- Bulks**, stalls of a shop, or projecting parts of a building. Linc. *bulke*, a beam, a wooden hutch in a workshop. Cf. Icel. *balkr*, a beam, also a partition.
 Stalls, bulks, windows
 Are smothered up.
 II. i. 229.
- Bussing**, kissing. The old word was *bass*. F. *baiser*, to kiss; the modern *buss* of imitative origin may have been suggested by it. Cf. G. *bussen*, to kiss; also Gael and W. *bus*, mouth, lip.
 Thy knee bussing the stones.
 III. ii. 75.
- Buttock**, end. M.E. *buttok*, formed with dimin. suffix *ok*., from *butt*, a thick end, stump. Cf. Icel. *bútr*, a log.
 The buttock of the night.
 II. i. 55.
- Canopy**, covering. Gk. *κωνωπέιον* an Egyptian bed with mosquito curtains; connected with *κώνωψ*, a mosquito.
 Serv. Where dwellest thou?
 Cor. Under the canopy.
 IV. v. 40.

Carbonado, broiled meat. Span. *carbonado*, meat broiled over coals, *carbon*, coal.

Before Corioli he scotch'd him and notch'd him like a carbonado. IV. v. 195.

Cautelous, false, not to be trusted. F. *cauteleur*, deceitful, from L. *cautela*, a law term meaning 'security'; der. from L. *cautus* p.p. of *cauere*, to beware. People from whom you have to get security are doubtful characters.

Be caught

With cautelous baits and practice.

IV. i. 33

Cicatrice, scar. L. *cicatrix*; F. *cicatrice*, a scar.

There will be large cicatrices to show the people. II. i. 166.

Cog, to trick, catch as with a cog. W. *cocs*, cogs of a wheel; Dan. *cogge* a cog; cf. Norw. *kojya*, to dupe.

I'll

Cog their hearts from them.

III. ii. 133.

Cockle, a weed among corn. A.S. *coccel*, tares, whence Gael. *cogall*, tares; Irish *cogall*, corn-cockle.

We nourish 'gainst our state

The cockle of rebellion.

III. i. 70.

Conduits, canals. O.F. *conduit*, a conduit, Late L. *conductus*, a defence, escort; also a canal, tube.

Our best water brought by conduits hither. II. iii. 252.

Conned, learnt by heart. A.S. *cunnan*, to know; cf. Scotch *ken*.

With precepts that would make invincible

The heart that conn'd them.

IV. i. 11.

Conspectuities, the organs of vision, eyes. Formed as if from a Lat. *conspectuitas* from *conspectus*, sight; *conspicere*, to see, behold.

What harm can your bisson conspectuities glean out of this character.

II. i. 70.

Constant, firm. L. *constare*, to stand together.

Perish constant fools.

IV. vi. 106.

Cormorant, a voracious sea-bird, hence gluttonous. F. *cormoran*; L. *corvus*, a crow; *marinus*, belonging to the sea, i.e. a sea-crow.

The cormorant belly.

I. i. 126.

Coy'd, remained quiet O.F. *coi*, older form *quei*; L. *quietum*, still; hence "coy" is really to make still or quiet.

If he coy'd

To hear Cominius'speak.

V. i. 6.

- Cranks**, any turn, revolution or vicissitude. An original English root, of which other languages have only less distinct traces: orig. form *krank* to bend, twist. Cf. Dut. *Kronkel*, a rumple, wrinkle.
- Through the cranks and offices of man. I. i. 142.
- Cry**, a pack of hounds, so called from their 'cry' or 'note.' F. *crier*; L. *quiritare*, to shriek; lit. to implore the aid of the Quirites or Roman citizens.
- You common cry of curs! III. iii. 120.
You have made good work, IV. vi. 148.
You and your cry!
- Curdied**, congealed. M.E. *curd*, *crud*, probably from A.S. *crud*, related to *crudan* to press together.
- The icicle
That's curdied by the frost from purest snow. V. iii. 66.
- Dastard**, sluggard, coward. M.E. *dastard*; Icel. *daestr*, exhausted, with F. suffix *-ard*, as in sluggard.
- Permitted by our dastard nobles. IV. v. 77.
- Directly**, without ambiguity, straightforwardly. L. *directus*, p.p. of *dirigere* to direct + *ly* adv. L. suffix.
- He was too hard for him directly. IV. v. 193.
- Dotant**, dotard, a foolish person. M.E. *doten* to be foolish; M. Du. *doten* to mope, doze + *ant* (ard).
- Such a decayed dotant as you seem to be. V. ii. 47.
- Doit**, a small coin; a Dutch or French coin, worth half a farthing. Du. *duit*, a doit. Icel. *poeit*, a bit, a small coin. Icel. *poita*, to cut.
- Shall . . .
On the dissension of a doit break out
To bitterest enmity. IV. iv. 16.
- Embarquements**, embargos. Span. *embargo*, an arrest, a stoppage of ships—formed with prefix *em* (L. in) and Span. *barra*, a bar.
- Embarquements all of fury. I. x. 22.
- Epitome**, a summary. L. *epitomē*, a surface incision; also an abridgment.
- This is a poor epitome of yours. V. iii. 68.
- Fatigate**, fatigued, wearied. F. *fatiguer*, to weary. L. *fatigare*, to weary.
- His doubled spirit
Re-quickenened what in flesh was fatigate. II. ii. 121.

Feat, deed. M.E. *feet*, *fete*. A.F. *fet*. O.F. *fait*. L. *factum*, a deed.

In that day's feats

He proved best man i' the field. II. ii. 99.

Fell, fierce, cruel. Late L. *fello*, *felo*, a malefactor. Akin to 'felon.'

Heaven bless my lord from fell Aufidius. I. iii. 51.

Flamen, a priest of Rome. L. *flamen*, a priest. Probably for *flag-men*, he who burns the sacrifice. Cf. *flagrave*, to burn.

Seld-shown flamens

Do press among the vulgar throngs. II. i. 232.

Flout, to mock. Probably from M.E. *flouten*, to play the flute.

He flouted us downright. II. iii. 169.

Fob, to cheat. Probably a corruption of O.F. *forbe*, a rogue or Ger. *foppen*, to jeer.

You must not think to fob off our disgrace with a tale.

I. i. 99.

Foiled, defeated. M.E. *foylen*, to trample under foot. O.F. *fouler*, to trample on.

Foil'd some debile wretch.

I. ix. 48.

Fond, foolish. M.E. *fonnen*, to act foolishly.

'Tis fond to wail inevitable strokes.

IV. i. 26.

Fosset, spigot, vent. F. *fausset*, a faucet. Cf. M.F. *faulser*, to forge; also *faulser un escu*, to pierce a shield, hence to pierce.

A cause between an orange-wife and a fosset-seller.

II. i. 78.

Fragments, scraps. L. *fragmentum*, a broken piece. L. *frag*, base of *frangere*, to break.

Go, get you home, you fragments!

I. i. 227.

Garland, crown. M.E. *gerlond*. Cf. Span. *guirnalda*. Ital. *ghirlanda*.

And call him noble that was now your hate,

Him vile that was your garland.

I. i. 189.

Gangrened, mortified. M.F. *gangrene*. Gk. *γάγγραινα*, an eating sore.

The service of the foot

Being once gangrened, is not then respected

For what it was before.

III. i. 307.

- Giber**, mocker, idle talker (of imitative origin). Fries. *gibeln*, to mock. Du. *gijbelen*, to sneer. Icel. *geipa*, to talk nonsense.
 A perfecter giber for the table, than a necessary
 benchman in the Capitol. II. i. 90.
- Giddy**, variable, fickle. A.S. *gidig*, insane; answering to earlier *gydig*, which means possessed by a god. Cf. A.S. *gyden*, a goddess.
 Giddy censure
 Will then cry out of Marc'us, "O, if he
 Had borne the business." I. i. 273.
- Gird**, jest at, jibe at. A peculiar use of the M.E. *girden*, *gurden*, to strike, cut.
 He will not spare to gird the gods. I. i. 261.
- Groat**, a coin worth fourpence. M. Du. *groot*. O. Low G. *grote*, a coin of Bremen.
 Things created
 To buy and sell with groats. III. ii. 10.
- Hale**, haul, drag. M.E. *halien*. F. *haler*, to haul a boat.
 The plebeians have got your fellow tribune,
 And hale him up and down. V. iv. 40.
- Havoc**, destruction. O.F. *havot*, plunder.
 Do not cry havoc, where you should but hunt
 With modest warrant. III. i. 273.
- Hie**, hasten. A.S. *higian*, to hasten.
 Hie you to your bands. I. ii. 26.
- Hint**, subject, theme, allusion. Hint is apparently a 'thing taken' or caught up. Cf. Low Sc. *hint*, an opportunity.
 Make them be strong and ready for this hint. III. iii. 23.
- Humorous**, capricious, humorsome. O.F. *humor*. L. *umor*, moisture.
 I am known to be a humorous politician. II. i. 50.
- Inkling**, a hint, intimation. M.E. *inkling*, a whisper; origin unknown.
 They have had inkling this fortnight
 What we intend to do. I. i. 61.
- Invention**, that which is invented. F. *inventer*, to devise. L. *inuenire*, to find out.
 Let them accuse me by invention. III. ii. 143.
- Itch**, eruptive disease. North E. *yuke*. M.E. *iken*, *icchen*. A.S. *giccan*, to itch.
 Rubbing the poor itch of your opinion. I. i. 170.

Jump, *lit.* to skip over; *fig.* to put to stake, to hazard, to risk.
 Swed. dial. *gumpa*, to spring; cogn. with Dan. *gumpe*=to jolt; Icel. *goppa*.

To jump a body with a dangerous physic. III. i. 154.

Lockram, a kind of cheap linen. F. *locrenan*, a sort of unbleached linen, named from the place where it was made, viz. *Loc-Renan*, or S. Renan, near Quimper, in Brittany.

The kitchen malkin pins

Her richest lockram 'bout her reechy neck. II. i. 228.

Lot, portion, share. A.S. *hlot*, a share. Icel. *hluti*, allied to str. vb. *hljota*, to obtain by lot.

It is lots to blanks.

V. ii. 10.

Leasing, falsehood. A.S. *leasung*, falsehood.

In his praise

Have almost stamp'd the leasing. V. ii. 22.

Malkin, a kitchen wench. The dimin. of *Mald*, i.e. Maud or Matilda.

The kitchen malkin pins

Her richest lockram 'bout her reechy neck. II. i. 227.

Malign, treat with malice. O.F. *maligne*. L. *malignus*, ill-disposed.

As you malign our senators.

I. i. 118.

Maims, injuries. O.F. *mehaing*, an injury. Ital. *magagna*, a defect, blemish.

And stop those maims

Of shame, seen through thy country. IV. v. 88.

Mammoth, to tear to pieces, to mangle. Probably from Gael. *mam* = a round hill, a handful, with dim. suffix *-ock*, as in hillock.

How he mammoth'd it!

I. iii. 74.

Mangles, mutilates. We find Anglo-F. *mangler*, to mangle, and *mahangler*, to maim. O.F. *mehaing*, a maim, hurt.

Your dishonour

Mangles true judgment.

III. i. 157.

Meed, reward. A.S. *mæd*. G. *miethe*, hire.

And for his meed

Was brow-bound with the oak.

II. ii. 101.

Mellow, fully ripe. M.E. *melwe*, soft, pulpy. In Derbyshire mellow fruit is called "mealy," and mellow may be the adjectival form of meal.

As Hercules did shake down mellow fruit.

IV. vi. 101.

Microcosm, a little world. F. *microcosme*. L. *microcosmus*.
Gk. *μικρόκοσμος*, a little world.

If you see this in the map of my microcosm. II. i. 68.

Moe, more in number. A.S. *mā*; originally an adverbial form, like G. *mehr*.

Here come moe voices.

II. iii. 134.

Monstrous, prodigious. F. *monstre*. L. *monstrum*, a divine omen.

Ingratitude is monstrous.

II. iii. 10.

Mortal, deadly, fatal. L. *mortalis*; adj. from stem of *mors*, death. Allied to 'murder.'

Most dangerously you have with him prevailed,

If not most mortal to him.

V. iii. 188.

And

Alone he entered

The mortal gate of the city.

II. ii. 114.

Mountebank. Verb from the noun meaning a quack doctor.

Lit. one who *mounts a bench* to proclaim his nostrums.

M. Ital. *monta in banca*; *montare*, to mount; *in*, on; *banco*, a bench.

I'll mountebank their loves.

III. ii. 132.

Mulled, applied to wine or ale; flat, insipid. *Mulled ale* is a corruption of *muld-ale*; *mold-ale*, a funeral ale or feast, from *molde*, the earth of the grave, *ale* the feast.

Peace is a very apoplexy, lethargy; mulled, deaf, sleepy, insensible.

IV. v. 237.

Mummers, maskers, buffoons. M.F. *mommeur*, a mummer.

M. Du. *mommen*, to go a mumming. L. G. *munne*, a mask.

You make faces like mummers.

II. i. 82.

Muniments, defences, title deeds. L. *munimentum*, a defence; *mænia*, walls.

With other muniments and petty helps,

In this our fabric.

I. i. 123.

Murrain, cattle disease, plague. O.F. *morené*, a carcass of a beast. F. *mourir*. L. *mori*, to die.

A murrain on 't!

I. v. 3.

Noisome, annoying, injurious (short for *anoisome*). O.F. *anoir*, to annoy. L. *odio*, in hatred.

A pile

Of noisesome, musty chaff.

V. i. 27.

Notched, cut, scored. M.E. *ochen*, to cut. *Notch* was more particularly used with reference to the scoring of tallies.

He scotched him, and notched him like a carbonado.

IV. v. 195.

Palter, shift, shuffle, equivocate. Swed. *palter*, rags. The original sense is to haggle over useless stuff; more *lit.*, to deal in rags.

This paltering

Becomes not Rome.

III. i. 58.

Parcels, small parts. M.E. *parcel*. F. *parcelle*, a small piece or part; only preserved in Ital. *particella*, a small part.

Some parcels of their power are forth already. I. ii. 32.

Physical, wholesome, salutary, medicinal. Gk. *φυσικός*, natural, physical.

The blood I drop is rather physical

Then dangerous to me.

I. v. 18.

Pick, pitch. M.E. *pikken*. Gael. *pioc*, to pick. W. *pigo*. L. *picare*, to use a pick axe.

As high

As I could pick my lance.

I. i. 205.

Polled, laid bare. M.E. *pol*, a head. Der. *poll*, to cut off the hair of a head.

He will mow all down before him, and leave his passage
polled.

IV. v. 210.

Potch, thrust. M.F. *pocher*, to encroach upon. The old sense was to thrust out with the fingers. Perhaps from L. *pollex*, the thumb.

I'll potch at him some way.

I. x. 15.

Prank, deck, adorn. M.E. *pranken*, to trim. Cf. Low. Scotch *preek*, to be spruce.

They do prank them in authority.

III. i. 23.

Prating, talking. M.E. *praten*, to talk, of imitative origin. Der. *prattle*.

Why stay we prating here?

I. i. 50.

Provand, provender, dry food for beasts. Late L. *proebenda*, an allowance of provisions.

Camels . . . who have their provand

Only for bearing burdens.

II. i. 270.

Puny, younger and therefore inferior. O.F. *puisné*, younger. L. *post natus*, born after.

Boys with stones

In puny battle slay me.

IV. iv. 5.

Quarry, a heap of slaughtered game. O.F. *curee*. Conn. with Fr. *cuir*. L. *corium*, hide.

I'd make a quarry

With thousands of these quarter'd slaves.

I. i. 203.

Quired, sounded in time or in chorus with. M.E. *queir*.
O.F. *cuer*, a troop of singers. Gk. χορός, a dance, a
band of dancers or singers.

My throat of war be turn'd

Which quired with my drum, into a pipe. III. ii. 112.

Rack'd, strained, made violent efforts. May be borrowed
from M. Du. *racken*, to torture. The radical sense of
rack is "to stretch."

A pair of tribunes that have rack'd for Rome,
To make coals cheap.

V. i. 17.

Rascal, mean, good for nothing. It was a term in the chase;
certain animals not worth hunting were called so.
The hart, till he was six years old, was accounted
rascayle. A.F. *rascayle*, a rabble. F. *racaille*, the scum,
dregs of any company.

Thou rascal that art worst in blood to run

Lead'st first, to win some vantage.

I. i. 164.

Reechy, dirty. M.E. *reke*. A.S. *rec*, vapour. A.S. *reac*,
pt. p. of *reocan*, to reek, smoke.

Her reechy neck.

II. i. 228.

Recreant, renegade. O.F. *recreant*, faint-hearted; pres. p. of
recroire, to believe again.

Must, as a foreign recreant, be led

With manacles, through our streets.

V. iii. 114.

Rheum, tears. L. *rheuma*, a flow, flux. Gk. ῥεῦμα.

A few drops of women's rheum.

V. vi. 46.

Ruth, pity. M.E. *reuthe*, formed from A.S. *hréow*, pity.

Would the nobility lay aside their ruth.

I. i. 202.

Scotch, to cut slightly, to wound. Short for *scor-ch*, an
extension of score. Confused with M.E. *scorchen*, to
flay, which suggested its form.

He scotch'd him . . . like a carbonado.

IV. v. 195.

Sensible, subject to feeling. L. *sensus*, feeling.

I would your cambric were sensible as your finger. I. iii. 96.

Shent, disgraced, blamed. A.S. *scendan*, to disgrace.

Do you hear how we are shent for keeping your
greatness back?

V. ii. 104.

Shreds, fragments. A.S. *screade*, a shred. The Teutonic base
is *skrend*, to cut.

With these shreds

They vented their complainings.

I. i. 213.

Stale, to render stale. M.F. *estaler*, to display wares on a
stall; from *estal*, a stall.

I will venture

To stale't a little more,

I. i. 97.

Sithence, since. M.E. *sithen*, since.

Have you informed them sithence?

III. i. 46.

Sowl, to pull by the ears, drag about, tug. Cf. Prov.

Ger. *zauehn*, to tug, drag.

He'll go and sowl the porter of Rome gates by the ears.

IV. v. 210.

Strain, race, breed. A.S. *streyne*, from *strynan*, to beget.

Thou hast affected the fine strains of honour.

V. iii. 149.

Surfeit, do anything to excess, e.g. feed. O.F. *surfait*. L.

super, over; *facere*, to do.

What authority surfeits on would relieve us?

I. i. 16.

Synod, assembly. L. *synodum*. Gk. *σύνοδος*, a coming together;

Gk. *σύν*, together; *ὁδός*, a way.

The glorious gods sit in hourly synod about thy particular

prosperity.

V. ii. 74.

Tag, rabble, anything 'tacked,' i.e. attached. Swed. *tagg*, a point; hence any worthless appendage. Frequently associated with the word rag; also a term of contempt, containing the notion of untidiness. Swed. *ragg*, rough hair. We often talk now of "rag, tag and bob-tail" in the same sense.

Will you hence

Before the tag returns?

III. i. 247.

Tent, probe. F. *tenter*. L. *tentare*, to try, prove, probe.

Well might they fester 'gainst ingratitude,

And tent themselves with death.

I. ix. 30.

Tetter, disease. A.S. *teter*, a kind of itch.

Those measles

Which we disdain should tetter us.

III. i. 78.

Thwack, whack, beat; probably imitative in origin. Cf.

Icel. *thjokka*, to thump.

He that was wont to thwack our general.

IV. v. 185.

Traitor, one who betrays. O.F. *traitor*. L. *traditor*, one who betrays; L. *tradere*, to betray.

For which you are a traitor to the people.

III. iii. 66.

Trophy, a sign and token of victory. F. *trrophée*. Gk. *τροπαίον*, a trophy, monument of an enemy's defeat; Gk. *τρέπειν*, to turn.

It more becomes a man

Than gilt his trophy.

I. iii. 43.

Usury, use, enjoyment, interest. F. *usure*, usury. L. *usura*,

use, enjoyment, interest; L. *usus*, *uti*, use.

Make edicts for usury to support usurers.

I. i. 85.

Vail, lower. O.F. *availer*, to let fall down.

If he have power,

Then vail your ignorance.

III. i. 97.

Varlet, an attendant; dim. of "*vassal*." F. *vassal*, a subject.

The word has now deteriorated, and means "scoundrel."

The good gods assuage thy wrath, and turn the dregs of it
upon this varlet here. V. ii. 83.

Vaward, or vanward, the front of the army. O.F. *avant-warde*;
later, *avant-garde*. F. *avant*, before. O.F. *warde*, guard.

Their bands i' the vaward are the Antiates. I. vi. 53.

Vent, freedom from restraint. L. *ventus*. F. *vent*, wind.

The true sense was "fissure"; formerly *fent*. M.E.
fenti, a cleft, rift.

It (war) 's spritely, waking, audible and full of vent.

IV. v. 235.

Verdict, a truth, a true saying. O.F. *verdit*. L. *vere dictum*,
truly said.

Is 't a verdict?

I. i. 11.

Viand, food. F. *viande*, food. L. *vivere*, to live.

Still cupboarding the viand.

I. i. 105.

Vulgar, belonging to the common people. L. *vulgus*, the
common people; crowd.

Five tribunes to defend their vulgar wisdoms.

I. i. 220.

Waged, paid me wages. O.F. *wage*; later *gage*, a pledge.

O.F. *wayer*, to pledge. Low L. *wadium*, a pledge.

He waged me with his countenance.

V. vi. 40.

Weal, prosperity. A.S. *wela*, weal, prosperity.

Digest things rightly

Touching the weal o' the common.

I. i. 145.

Wreak, revenge. A.S. *wrecan*, to wreak revenge, punish.

Then if thou hast

A heart of wreak in thee.

IV. v. 86.

EXAMINATION PAPERS.

ACT I. SCENE I.

1. What do we gather from this Scene as to the state of parties in Rome?
2. By what means are the two troops of mutinous citizens severally dismissed?
3. Mention the various contemptuous names bestowed by Caius Marcius on the plebeians.
4. Describe the scene which followed the arrival of the news of the outbreak of a Volscian war.
5. Explain fully:—

Is 't a verdict? ; our misery is as an inventory to particularize their abundance ; a kind of smile which ne'er came from the lungs ; your garland ; side factions ; giddy censure ; the present wars devour him ; his singularity.

ACT I. SCENES II.—V.

1. How and why were the plans of the Volscies changed?
2. What is to be learnt about Coriolanus, and his little son, from the conversation of Volumnia and the other ladies?
3. Describe the taking of Corioli, especially the feats performed by Caius Marcius.
4. Explain the allusions in the following:—
 - (a) Hector's forehead when it spit forth blood at Grecian swords.
 - (b) you would be another Penelope.
 - (c) Pluto and hell!
 - (d) Thou wast a soldier even to Cato's wish.
5. Comment upon the grammar or phraseology in the following passages:—
 - (1) I should freelier rejoice:
 - (2) Give me leave to retire myself;
 - (3) I hear hither your husband's drum;
 - (4) I will not out of doors;
 - (5) Make remain;
 - (6) irons of a doit.

ACT I. SCENES VI. TO X.

1. Give an account of the meeting between Cominius and Caius Marcius in the camp of the former, and the conversation which took place between them.
2. Describe the encounter between Marcius and Aufidius.
3. Comment on the conduct of Coriolanus
 - (a) in the matter of the rewards offered him for his services in the day's fight;
 - (b) in regard to his begging the freedom of the Volscian prisoner.
4. Give the substance of the reflections and resolutions of Tullus Aufidius after his defeat.
5. In what sense does Shakespeare use the following words:—*stamp, common file, guider, budger, progeny, quaked, tent, my common part, trim, potch.*

ACT I. AND INTRODUCTION, XII.—XV.

1. What historical foundation is there for the events referred to in this Act?
2. Show from this Act in what sort of repute Coriolanus is held by (a) his family and intimate friends, (b) the plebeians, (c) the generals of the army, (d) his enemy, Tullus Aufidius.
3. Paraphrase the following lines:—
 - (a) Your virtue is,
To make him worthy whose offence subdues him,
And curse that justice did it.
 - (b) My valour's poison'd
With only suffering stain by him; for him
Shall fly out of itself.
4. Give examples from this Act of Metaphors and Similes.
5. Give the speaker of the following words, and the circumstances in which they occur:—
 - (a) You shall not be
The grave of your deserving.
 - (b) You are transported by calamity
Thither where more attends you.
 - (c) Express yourself in a more comfortable sort.
 - (d) If any think brave death outweighs bad life.
 - (e) I do hate thee
Worse than a promise-breaker.

ACT II. SCENE I.

1. What sort of account does Menenius give of (a) the tribunes (b) himself?
2. Describe the meeting of Coriolanus with his wife and mother.
3. How does the new success of Coriolanus affect the Tribunes and their plans?
4. Give the meaning of the following words, quoting the passages in which they occur :—*censured, humorous, fossel-seller, disciplined, nervy, malkin, gawded.*
5. Explain the following passages and give their context :—
 - (a) I had rather be their servant in my way
Than sway with them in theirs.
 - (b) Our veil'd dames
Commit the war of white and damask in
Their nicely-gawded cheeks to the wanton spoil
Of Phœbus' burning kisses.

ACT II. SCENES II. AND III.

1. Give the substance of the conversation between the two officers before the meeting of the Senate.
2. Give the substance of the speech in which Cominius recounts the feats of Coriolanus in the Volscian war.
3. Describe the scene in which Coriolanus begs the people's voices, quoting as much as possible his actual words.
4. Comment upon any grammatical peculiarities in the following :—
 - (a) our then dictator;
 - (b) he's vengeance proud;
 - (c) voice him, consul;
 - (d) he's to make his requests by particulars;
 - (e) Here come more voices.
5. By whom, to whom, and in what circumstances were the following words spoken :—
 - (a) When blows have made me stay, I fled from words.
 - (b) Better it is to die, better to starve,
Than crave the hire which first we do deserve.
 - (c) He covets less
Than misery itself would give.

ACT II. AND INTRODUCTION, IX.—XII., XV.—XIX.

1. What information does this Act afford as to (a) the Marcian Family ;
(b) the previous life of Coriolanus ?
2. How does the action of the Tribunes in this Act work towards the final catastrophe ?
3. Explain the allusions in the following passages :—
(a) When Tarquin made a head for Rome.
(b) His Amazonian chin.
(c) That our best water brought by conduits hither.
4. What year is generally accepted as being the year in which this Play was written ? Give reasons for your statement.
5. Mention some of the more important points wherein Shakespeare has deviated from his historical authority. Assign reasons for these deviations.

ACT III. SCENE I.

1. What information does this scene afford concerning the Volsces and their General ?
2. What justice is there in Coriolanus saying that the refusal to confirm his election to the Consulship is a plot ?
3. What words spoken by Coriolanus in this scene led to the Tribunes accusing him afterwards of being "a traitor to the people" ?
4. Discuss the part played by Menenius in this scene.
5. Explain the following passages :—
(a) Why
You grave and reckless Senators, have you thus
Given Hydra here to choose an officer ?
(b) We are the greater poll, and in true fear
They gave us our demands.
(c) This tiger-footed rage, when it shall find
The harm of unscann'd swiftness, will, too late
Tie leaden pounds to 's heels.

ACT III. SCENE II.

1. Paraphrase :

(a) You might have been as much the man you are,
With striving less to be so.

(b) I have a heart as little apt as yours,
But yet a brain that leads my use of anger
To better vantage.

(c) Let
Thy mother rather feel thy pride than fear
Thy dangerous stoutness, for I mock at death
With as big heart as thou.

2. Give the meaning of the following words : *thwartings, vantage, absolute, syllables, bussing, unbarb'd, quired, cog.*
3. By what arguments does Volumnia persuade Coriolanus to return and 'answer mildly' to the Tribunes ?
4. How does Coriolanus himself propose to gain the hearts of the people ?
5. Show that Coriolanus considers his own course of action with regard to the people more honourable than that suggested to him by his friends.

ACT III. SCENE III.

1. Shew that the Tribunes' plans to thwart the attempt of the patrician party to secure the election of Coriolanus were successful.
2. What attempts were made by Menenius and by Cominius to avert the failure and the punishment of Coriolanus ?
3. On what grounds was Coriolanus banished from Rome ?
4. Give the meaning and the context of the following :—
 - (a) Enforce him with his envy to the people.
 - (b) He hath been used
Ever to conquer, and to have his worth
Of contradiction.
 - (c) Give him deserved vexation.
5. Give the substance of Coriolanus' last speech as he leaves the Forum.

ACT III. AND INTRODUCTION, XXIII.—XXVIII.

1. Describe the scene in which Coriolanus is banished.
2. Give examples from this Act of :—
 - (a) an adjective used for an adverb.
 - (b) different uses of the verb *list*.
 - (c) the use of *with* for *by*.
3. Shew that Menenius attempts to make use of some of Volumnia's counsel.
4. What allusions are made in this Act to fickleness, policy and pride?
5. Illustrate from the play Volumnia's patriotism, and her pride in and love for her son.

ACT IV. SCENES I. AND II.

1. Describe the scene in which Coriolanus bids farewell to his family and friends.
2. Comment on these words of Coriolanus :—

Your son
Will or exceed the common, or be caught
With cautelous baits and practice.
3. Describe the behaviour of the two tribunes when met by Volumnia.
4. What allusions are made to the *dragon*, *fox* and *cat*?
5. Explain the following expressions, giving their context in the play :—
 - (a) The beast with many heads,
 - (b) Heart-hardening spectacles,
 - (c) friends of noble touch,
 - (d) unclog my heart.

ACT IV. SCENES III., IV. AND V.

1. What is the substance of the conversation between the Roman and the Volscian on the high road ?
2. Paraphrase :
 O world, thy slippery turns! Friends now fast-sworn,
 Whose double bosoms seem to wear one heart,
 Whose hours, whose bed, whose meal, and exercise,
 Are still together, who twin, as 'twere, in love
 Unseparable shall within this hour
 On a dissension of a doit, break out
 To bitterest enmity: so, fellest foes,
 Whose passions and whose plots have broke their sleep
 To take the one the other, by some chance,
 Some trick not worth an egg, shall grow dear friends,
 And interjoin their issues.
3. Describe the scene between Coriolanus and the servingmen in the house of Aufidius.
4. What causes does Coriolanus bring forward for the Volsoes and Aufidius to hate him ?
5. Explain the following expressions :—
 (a) in puny battle.
 (b) city of kites and crows,
 (c) maims of shame.
 (d) his clothes made a false report of him.
 (e) leave his passage polled.

ACT IV. SCENES VI. AND VII.

1. How is the news of the Volscian inroad received in Rome ?
2. Show that by their present behaviour the citizens deserve the name 'many-headed multitude.'
3. Paraphrase :—
 (a) I think, he'll be to Rome,
 As is the osprey to the fish, who takes it
 By sovereignty of nature.
 (b) Our virtues
 Lie in the interpretation of the time;
 And power, unto itself most commendable,
 Hath not a tomb so evident as a chair
 To extol what it hath done.
4. On what grounds does Aufidius envy Coriolanus ?
5. Comment on the grammatical peculiarities in the following :—
 (a) Your Coriolanus is not much missed, but with his friends;
 (b) affecting one sole throne;
 (c) whip your information;
 (d) he bears himself more proudlier.

ACT IV. AND INTRODUCTION, XXVIII.—XXXVII.

1. Describe and comment on the changes which take place in Aufidius' feelings towards Coriolanus.
2. What references are made to :—
 - (a) Former Volscian wars.
 - (b) The circumstances of Coriolanus' banishment.
 - (c) The taking of Corioli.
 - (d) Cominius' wars.
3. Show how Coriolanus' words; 'I shall be loved when I am lack'd' were fulfilled.
4. Explain the following :—

My sometime general; practice; war's surfeits; hadst thou foxship to banish him; lament . . . in anger Juno-like; dissension of a doit; the canopy; thine own particular wrongs; a parcel of their feast; the clusters.
5. Discuss, with illustrations from the play, Coriolanus' attitude towards (i.) his mother; (ii.) the people of Rome.

ACT V. SCENES I. AND II.

1. Explain fully the circumstances in which the following words were spoken :—
 - (a)

Go . . .

A mile before his tent fall down, and knee
The way into his mercy.
 - (b) I tell you he does sit in gold, his eye
Red as 'twould burn Rome.
 - (c) For such things as you, I can scarce think there's any, ye're so slight.
2. Describe the reception of Menenius by Coriolanus.
3. What report did Cominius bring back from the Volscian camp concerning Coriolanus?
4. Explain the following words :—*Coy'd, rack'd, noisome, lots, blanks, leasing, shent.*
5. Paraphrase :—

I have ever verified my friends
Of whom he's chief,—with all the size that verity
Would without lapsing suffer: nay sometimes,
Like to a bowl upon a subtle ground,
I have tumbled past the throw.

ACT V. SCENE III.

1. Describe the meeting between Coriolanus and Virgilia.
2. With what words does Volumnia present his little son to Coriolanus?
3. Summarise the arguments used by Volumnia to persuade Coriolanus to make peace between the Romans and Volsces.
4. What references are made here to Olympus, Publicola, Diana, and Jove?
5. Explain with reference to the context :—
 - (a) I'll . . . stand
As if a man were author of himself,
And knew no other kin.
 - (b) Murdering impossibility, to make
What cannot be, slight work.
 - (c) Thou hast affected the fine strains of honour.

ACT V. SCENES IV., V. AND VI.

1. Describe the scene in Rome when the news arrives of the departure of Coriolanus and the Volsces.
2. Explain the full significance of Aufidius' words, describing himself as :—
A man by his own alms empoison'd,
And with his charity slain.
3. With what offences to himself does Aufidius charge Coriolanus?
4. Describe the death of Coriolanus.
5. Explain the following words and expressions :— *Coign ; doit ; he waged me with his countenance ; when he lies along ; he shall have a noble memory.*

ACT V. AND INTRODUCTION.

1. What different embassies were sent to Coriolanus to beg mercy for Rome?
2. In what words does Coriolanus yield to his mother's entreaties?
3. Comment on the words of Sicinius respecting Coriolanus:—
 "Is't possible that so short a time
 Can so alter the condition of a man?"
4. What is the description given by Menenius of Coriolanus in command of the Volscian army?
5. Describe and illustrate the better side of Coriolanus' character.

GENERAL.

1. Describe Coriolanus' treatment of the common people, illustrating your remarks by quotations from different scenes.
2. Explain the following passages, naming also the speakers and the occasions on which they were spoken.
 - (a) You are manifest housekeepers.
 - (b) In the brunt of seventeen battles since
He lurch'd all swords of the garland.
 - (c) You grave but reckless senators, have you thus
Given Hydra here to choose an officer?
 - (d) He'll go, he says, and sow the porter of Rome gates by the ears.
 - (e) He sits in his state as a thing made for Alexander.
3. What points of resemblance or of contrast do you perceive in the characters of Coriolanus, Menenius, Cominius, Aufidius?
4. Explain the following words and phrases, quoting the line or sentence in which each occurs: *cranks*, *embarquements*, *cockle of rebellion*, *carbonado*, *blown tide*.
5. Discuss any peculiarities of grammar or metre in the following:
 - (a) I am glad on't: then we shall ha' means to vent
Our musty superfluity. See, our best elders.
 - (b) Pray you, go fit you to the custom and
Take to you, as your predecessors have,
Your honour with your form.
 - (c) A mile before his tent fall down, and knee
The way into his mercy: nay, if he coy'd
To hear Cominius speak, I'll keep at home.

CAMBRIDGE LOCAL EXAMINATIONS.

JUNIOR CANDIDATES.

1. From what source did Shakespeare derive the materials for this play? How, and with what probable object, has he departed from his original in the account of the Volscian campaign with Marcius against Rome?

Discuss the probable date of the composition of the play as inferred from—

- (1) the peculiarities in style and metre in the play itself.
- (2) a supposed reference to this play in a contemporary author.

2. How are the following similes applied :—

- (a) Even like a fawning greyhound in the leash,
To let him slip at will.
- (b) As if Olympus to a molehill should
In supplication nod.
- (c) Like to a harvestman that's task'd to mow
Or all, or lose his hire.
- (d) This Triton of the minnows.
- (e) As is the osprey to the fish, who takes it
By sovereignty of nature.

3. Explain the meaning in this play of, and add derivations of those in (a) and quoting context of those in (b) :—

- (a) *Bale, usher, lurch, bisson.*
- (b) *tetter, several, audible, tent* (verb, both senses).

4. Give (i.) the agents of the state to which the *First Citizen* in the dialogue with *Menenius* applies either directly or indirectly the functions of the different members of the body; (ii.) the charges brought by the Tribunes against Caius Marcius.

5. Paraphrase, *i.e.* express in ordinary prose :—

And to poor we

Thine enmity's most capital : thou barr'st us
Our prayers to the gods; for how can we,
Alas, how can we for our country pray,
Whereto we are bound, together with thy victory
Whereto we are bound? Alack, or must we lose
The country, our dear nurse, or else thy person,
Our comfort in the country. We must find
An evident calamity, though we had
Our wish, which side should win; for either thou
Must, as a foreign recreant, be led
With manacles through our streets, or else
Triumphantly tread on thy country's ruin.

6. Write out (carefully observing the divisions of the lines) one only of the following :—

- (a) from "O world, thy slippery turns" to "their issues."
- (b) from "Most sweet voices" to "that would do thus."
- (c) from "Thou know'st, great son" to "rive an oak."

7. Explain the following allusions :—

- (a) The napless vesture of humility.
- (b) He comes the third time home with the oaken bough.
- (c) If you had been the wife of Hercules,
Six of his labours you'd have done.
- (d) The yarn she spun in Ulysses' absence.

8. State by whom and on what occasions the following words were spoken :—

- (a) And were I anything but what I am,
I would wish me only he.
- (b) A' shall not tread on me.
- (c) He said 'twas folly
For one poor grain or two, to leave unburnt,
And still to nose the offence.
- (d) He that hath a will to die by himself fears it not from another.
- (e) Fame . . . cannot
Better be held nor more attain'd than by
A place below the first.

9. Point out and account for the peculiarities of grammar in the following :—

- (a) And (they) have already
O'erborne their way, consumed with fire, and took
What lay before them.
- (b) Never more to enter our Rome gates.
- (c) In what enormity is Marcius poor in?
- (d) To beg of thee, it is my more dishonour
Than thou of me.

10. Explain the meaning of :—

- (a) Your virtue is
To make him worthy whose offence subdues him
And curse that justice did it.
- (b) He and Aufidius can no more atone
Than violentest contrariety.
- (c) What good condition can a treaty find,
I' the part that is at mercy
- (d) An he had stayed by him, I would not have been
So fidused for all the chests in Corioli.

CAMBRIDGE SENIOR CANDIDATES.

1. How has the date of this play been approximately determined ?

(a) From contemporary facts.

(b) From peculiarities of style and metre.

Compare the style, metre and thoughts of this play with those of any other play of Shakespeare which you know, quoting or indicating passages to illustrate your comparison.

2. State the occasions on which the following were spoken, giving the names of the speakers and the persons addressed.

(a) What do you think,
You, the great toe of this assembly ?

Explain and illustrate the scansion of the second line.

(b) O, me alone, make you a sword of me ?

(c) Here I clip
The anvil of my sword.

3. Express the following in prose without comment or much expansion, and without repeating words either obsolete or used in an obsolete sense: —

I prithee, now my son,
Go to them, with this bonnet in thine hand
And thus far having stretch'd it—here be with them—
Thy knee bussing the stones—for in such business
Action is eloquence, and the eyes of the ignorant
More learned than the ears—waving thy head
Which, often thus, correcting thy stout heart,
Now humble as the ripest mulberry
That will not hold the handling ; or say to them,
Thou art their soldier, and being bred in broils,
Hast not the soft way which, thou dost confess,
Were fit for thee to use as they to claim,
In asking their good loves ; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far
As thou hast power and person.

4. Derive: *merely*, *proband*, *alms*. Compare the modern with the Shakespearean use of *mere*, and explain why *alms* is found as a singular.

In what senses are the following words used by Shakespeare ? Quote and illustrate from other plays, *tent* (verb both senses), *addition*, *soothing* (substantive), *articulate* (verb), *bisson*, *occupation*, *boltted* (participle), *owe*, *sided*.

5. Describe the character of Menenius, with illustrative quotations.
6. Write out *one only* of the following passages, carefully observing the divisions of the lines.
- (a) "Note me this, good friend" to "that natural competency.
Whereby they live."
- (b) "My name is Caius Marcius" to "Hoop'd out of Rome."
- (c) "My wife comes foremost" to "And knew no other kin."
7. "My gracious silence." Give the context of these words; compare the characters of Volumnia and Valeria.
8. Paraphrase carefully :—
- (a) The leanness that afflicts us, the object of our misery,
Is as an inventory to particularize their abundance.
- (b) Let's hence and hear
How the dispatch is made, and in what fashion,
More than his singularity, he goes
Upon this his present action.
9. Explain and illustrate
- (a) Do not *cry havoc*, where you should but hunt
With modest warrant.
- (b) This is *clean kam*,
- (c) He'll go, he says, and *sowl* the porter of *Rome gates* by the ears.
10. Explain, indicating context :—
- (a) Wert thou the Hector
That was the whip of your bragg'd progeny,
Thou shouldst not 'scape me here.
- (b) I cannot call you Lycurguses
- (c) When with his Amazonian chin he drove
The bristled lips before him.
- (d) Have you thus
Given Hydra here to choose an officer.
11. Describe and illustrate the defective side of the character of Coriolanus.

PARALLEL PASSAGES IN SHAKESPEARE AND NORTH'S PLUTARCH.

SHAKESPEARE.

OXFORD AND CAMBRIDGE EDITION.

NORTH'S PLUTARCH.

1595 EDITION.

I. i. 40.

He did it to please his mother.

I. 132-134.

The onely thing that made him to love honour, was the joy he sawe his mother did take of him.

I. i. 101-154.

There was a time when all the
body's members
Rebell'd against the belly; thus
accused it :—
That only like a gulf it did
remain
I' the midst of the body, idle
and unactive,
Still cupboarding the viand,
never bearing
Like labour with the rest;
where the other instruments
Did see and hear, devise, in-
struct, walk, feel,
And mutually participate, did
minister
Unto the appetite and affec-
tion common
Of the whole body. The belly
answer'd.

I. 225-235.

That on a time all the
members of mans body did
rebell against the bellie, com-
plaining of it, that it onely
remained in the midst of
the bodie, without doing any
thing, neither did beare any
labour to the maintenaunce of
the rest; whereas all other
partes and members did labour
paynefully, and were very care-
full to satisfie the appetites
and desires of the bodie. And
so the bellie, all this notwith-
standing, laughed at their follie
and said.

' True it is, my incorporate
friends,' quoth he,
' That I receive the general
food at first,
Which you do live upon ; '

It is true, I first receive all
meates that norish man's
bodie ;

' But, if you do remember,
I send it through the rivers
of your blood.'

But afterwards I send it
agaime to the norishment of
other partes of the same.

The senators of Rome are this
good belly,
And you the mutinous
members:
Even to the court, the heart, to
the seat o' the brain.

Even so (quoth he) O you,
my maisters and cittizens of
Rome; the reason is alike
betweene the Senate and
you.

SHAKESPEARE.

I. i. 219.

What is granted them?
 Five tribunes to defend their
 vulgar wisdoms,
 Of their own choice: one's
 Junius Brutus,
 Sicinius Velutus and I know
 not—'sdeath.

I. iv. 29-30.

[*The Romans are beaten back
 to their trenches. Re-enter Mar-
 cius.*]

I. iv. 43-45.

So, now the gates are ope;
 now prove good seconds;
 'Tis for the followers fortune
 widens them,
 Not for the fliers: mark me
 and do the like.

I. iv. 48-51.

Lart.: What is become of
 Marcus?

All.: . . . Slain, sir, doubt-
 less.

x. Sol.: Following the fliers at
 the very heels,
 With them he enters; who,
 upon the sudden,
 Clapp'd to their gates.

I. iv. 56-61.

Thou wast a soldier
 Even to Cato's wish, not fierce
 and terrible
 Only in strokes; but, with thy
 grim looks and
 The thunder-like percussion of
 thy sounds,
 Thou madest thine enemies
 shake, as if the world
 Were feverous and did
 tremble,

NORTH'S PLUTARCH.

l. 241.

That the Senate would
 graunt there should be yerely
 chosen five magistrates, which
 they now call Tribuni plebis,
 whose office should be to defend
 the poore people from violence
 and oppression. So Junius
 Brutus and Sicinius Vellutus
 were the first Tribunes of the
 people that were chosen.

l. 280-282.

And drave the Romaines
 backe againe into the trenches
 of their campe. But Martius
 being there at that time, etc.

l. 300-301.

Crying out to them, that
 fortune had opened the gates
 of the cittie, more for the
 followers then the flyers.

l. 303.

Howbeit, Martius being in
 the throng among the enemies,
 thrust himselfe into the gates
 of the cittie and entred the
 same among them that fled.

l. 486-490.

For he was even such
 another, as Cato would have a
 souldier and a captaine to be,
 not only terrible, and fierce to
 lay about him, but to make the
 enemy afearde with the sounde
 of his voyce and grimnes of
 his countenance.

SHAKESPEARE.

I. v. 1-14.

1 *Rom.*: This will I carry to Rome.

2 *Rom.*: And I this.

3 *Rom.*: A murrain on't! I took this for silver.

Mar.: See here these movers that do prize their hours

At a crack'd drachma!

Cushions, leaden spoons,

Irons of a doit, doublets that hangmen would

Bury with those that wore them, these base slaves,

Ere yet the fight be done, pack up: down with them!

And hark, what noise the general makes! To him!

There is the man of my soul's hate, Aufidius,

Piercing our Romans: then, valiant Titus, take

Convenient numbers to make good the city;

Whilst I, with those that have the spirit, will haste

To help Cominius.

I. vi. 51-55.

Mar.: How lies their battle? know you on which side They have placed their men of trust?

Com.: As I guess, Marcius, Their bands i' the vaward are the Antiates

Of their best trust; o'er them, Aufidius,

Their very heart of hope.

NORTH'S PLUTARCH.

l. 318-329.

The cittie being taken in this sorte, the most part of the souldiers beganne incontinently to spoile, to carry away, and to looke up the bootie they had wonne. But Martius was marvellous angry with them, and cryed out of them, that it was no time now to looke after spoyle, and to run stragling heere and there to enrich themselves, whilst the other consul and their fellowe cittizens peradventure were fighting with their enemies; and how that leaving the spoyle, they should seeke to winde themselves out of daunger and perill. Howbeit crie, and saye, to them what he could, very fewe of them would harken to him. Wherefore taking those that willingly offered themselves to followe him, he went out of the cittie.

l. 355-362.

Marcius asked him howe the order of their enemies battell was, and on which side they had placed their best fighting men. The Consul made him aunswer, that he thought the bandes which were in the vowarde of their battell, were those of the Antiates, whom they esteemed to be the warlikest men, and which for valiaunt corage would give no place, to any of the hoste of their enemies.

SHAKESPEARE.

I. vi. 55-59.

I do beseech you,
By all the battles wherein we
have fought,
By the blood we have shed
together, by the vows
We have made to endure
friends, that you directly
Set me against Aufidius and
his Antiates.

I. ix. 31-36.

Com.: Of all the horses,
Whereof we have ta'en good
and good store—of all
The treasure in this field
achieved and city,
We render you the tenth; to
be ta'en forth,
Before the common distri-
bution, at
Your only choice.

I. ix. 36-40.

Mart.: I thank you, general:
But cannot make my heart
consent to take
A bribe to pay my sword: I
do refuse it;
And stand upon my common
part with those
That have beheld the doing.

I. ix. 58-61.

that Caius Marcius
Wears this war's garland: in
token of the which
My noble steed, known to the
camp, I give him
With all his trim belonging.

I. ix. 61-64.

And from this time,
For what he did before
Corioli, call him,
With all the applause and
clamour of the host:
Caius Marcius Coriolanus.

NORTH'S PLUTARCH.

l. 363.

Then prayed Martius, to be
set directly against them. The
Consul granted him, greatly
praising his courage.

l. 394.

So in the ende he willed
Martius, that he should choose
out of all the horses they had
taken of their enemies, and of
all their goodes they had wonne
(whereof there was great store)
tenne of everie sorte which he
liked best, before any distri-
bution should be made to
other.

l. 404.

Martius . . told the Consul,
and as for his other offer,
which was rather a mercenarie
rewarde, then an honorable
recompence, he would have
none of it, but was contented
to have his equall part with
other souldiers.

l. 398.

He gave him in testimonie
that he had wonne that daye
the price of prowesse above all
other, a goodly horse, with a
capparison, and all furniture
to him.

l. 437.

Therefore we do order and
decree, that henceforth he be
called Coriolanus, unlesse his
valiant actes have wonne him
that name before our nomina-
tion.

SHAKESPEARE.

I. ix. 70.

Howbeit, I thank you,
I mean to stride your steed.

I. ix. 81-86.

I sometime lay here in Corioli
At a poor man's house; he
used me kindly:
He cried to me; I saw him
prisoner:
But then Aufidius was within
my view,
And wrath o'erwhelm'd my
pity: I request you
To give my poor host freedom.

II. ii. 87-89.

It is held
That valour is the chiefest
virtue, and
Most dignifies the haver.

II. ii. 91-93.

At sixteen years,
When Tarquin made a head
for Rome, he fought
Beyond the mark of others.

II. ii. 93-98.

Our then dictator,
Whom with all praise I point
at, saw him fight,
When with his Amazonian
chin he drove
The bristled lips before him:
he bestrid
An o'er-press'd Roman and i'
the Consul's view
Slew three opposers.

NORTH'S PLUTARCH.

I. 405.

He most thankfully accepted
the gift of his horse, and was a
glad man besides.

I. 411.

Among the Volsces there is
an olde friend and hoast of
mine, an honest wealthie man,
and nowe a prisoner, who living
before in great wealth in his
owne countrie, liveth nowe a
poore prisoner, in the hands of
his enemies: and yet notwith-
standing all this his miserie
and misfortune, it would do me
great pleasure if I could save
him from this one danger: to
keepe him from being solde as
a slave.

I. 43.

Now in those dayes, valiant-
nes was honoured in Rome
above all other vertues.

I. 61.

The first time he went to the
warres being but a stripling,
was when Tarquine surnamed
the prowde. . . did come to
Rome, with all the ayde of the
Latins.

I. 73.

Martius valiantly fought in
the sight of the Dictator; and
a Romaine souldier being
thrown to the ground even
harde by him, Martius straight
bestrid him, and slew the
enemie with his owne handes
that had before overthrown
the Romaine.

SHAKESPEARE.

II. ii. 101-102.

And for his meed
Was brow-bound with the oak.

II. ii. 128-130.

Our spoils he kick'd at.
And looked upon things
precious, as they were
The common muck of the
world.

II. iii. 1-5.

1 *Cit.*: Once, if he do
require our voices, we ought
not to deny him.

2 *Cit.*: We may, sir, if we
will.

3 *Cit.*: We have power in
ourselves to do it, but it is a
power we have no power to do.

II. iii. 44-45.

Here he comes, and in the
gown of humility: mark his
behaviour.

II. iii. 247-255.

Brut.: How long continued; and
what stock he springs of
The noble house o' the Mar-
cian's, from whence came
That Ancus Marcius, Numa's
daughter's son,
Who, after great Hostilius,
here was king;
Of the same house Publius and
Quintus were,
That our best water brought
by conduits hither:
And [Censorinus] noble named
so,
Twice being censor,
Was his great ancestor.

NORTH'S PLUTARCH.

l. 78.

And therefore first of all
he crowned Martius with a
garland of oken boughs.

l. 426.

As the more carelessly he
refused the great offer made
unto him for his profite.

l. 575.

Shortly after this Martius
stood for the Consulship: and
the common people favoured
his sute, thinking it would be
a shame to them to denie, and
refuse the chiefest noble man
of bloud, and most worthie
person of Rome. . . .

l. 625.

So that there was not a man
among the people, but was
ashamed of himselfe, to refuse
so valiant a man, and one of
them said to another, we must
needes choose him Consull,
there is no remedie.

l. 582.

Onely with a poore gowne
on their backes, and without
any coate underneath.

l. 1.

The house of the Martians
at Rome was of the number
of the Patricians, out of the
which hath sprong many noble
personages, whereof Ancus
Martius was one, King Numaes
daughter's son, who was King
of Rome after Tullus Hostilius.
Of the same house were
Publius and Quintus, who
brought to Rome their best
water they had by conduites,
Censorinus also came of that
familie, that was so surnamed
because the people had chosen
him Censor twice.

SHAKESPEARE.

III. i. 14-15.

That of all things upon the
earth he hated
Your person most.

III. i. 69-73.

In soothing them, we nourish
'gainst our senate
The cockle of rebellion, insolence,
sedition,
Which we ourselves have
plough'd for, sow'd and
scatter'd,
By mingling them with us, the
honour'd number,
Who lack not virtue.

III. i. 91-94.

Why,
You grave but reckless senators,
have you thus
Given Hydra here to choose
an officer,
That with his peremptory
'shall.'

III. i. 98-99.

If none, awake
Your dangerous lenity.

III. i. 113-115.

Whoever gave that counsel, to
give forth
The corn o' the storehouse
gratis, as 'twas used
Some time in Greece.

III. i. 116-118.

Though there the people had
more absolute power,
I say, they nourish'd disobedience, fed
The ruin of the state.

NORTH'S PLUTARCH.

l. 980.

Martius knewe very well that
Tullus did more malice and
envie him, then he did all the
Romaines besides.

l. 690.

Moreover, he saied, they
nourished against themselves
the naughtie seede and cockle
of insolencie and sedition, which
had been sowed and scattered
abroade amongst the people
whom they should have cut off.

l. 695.

And not to their owne
destruction to have suffered
the people, to stablish a magistrate
for themselves, of so
great power and authoritie, as
that man had, to whome they
granted it.

l. 197.

But that the lenitie that was
favored, was a beginning of
disobedience.

l. 702.

'Therefore' saied he, 'they that
gave counsell, and perswaded
that the corne should be given
out to the common people *gratis*,
as they used to do in the cities
of Greece.'

l. 705.

Where the people had more
absolute power; did but onely
nourish their disobedience,
which would breake out in the
end, to the utter ruine and
overthrowe of the whole state.

SHAKESPEARE.

III. i. 120-128.

They know the corn
 Was not our recompense, resting well assured
 They ne'er did service for 't.
 Being press'd to the war,
 Even when the navel of the state was touch'd.
 They would not thread the gate: this kind of service
 Did not deserve corn gratis.
 Being i' the war,
 Their mutinies and revolts, wherein they show'd
 Most valour, spoke not for them. The accusation
 Which they have often made against the senate.

III. i. 132-135.

Let deeds express
 What's like to be their words:
 'We did request it:
 We are the greater poll, and in true fear
 They gave us our demands.'

III. i. 135-138.

Thus we debase
 The nature of our seats . . .
 which will in time break ope
 The locks o' the senate.

III. i. 142-159.

This double worship,
 Where one part does disdain with cause, the other . . .
 Mangles true judgment and bereaves the state
 Of that integrity which should become 't.

NORTH'S PLUTARCH.

l. 709.

For they will not thinke it is done in recompense of their service past, sithence they know well enough they have so oft refused to go to the warres, when they were commanded: neither for their mutinies when they went with us, whereby they have rebelled and forsaken their countrie: neither for their accusations which their flatterers have preferred unto them, and they have received, and made good against the Senate.

l. 715.

But they will rather judge, we give and grant them this, as abasing ourselves, and standing in feare of them, and glad to flatter them every way. By this meanes, their disobedience will growe worse and worse: and they will never leave to practise new sedition and uprores.

l. 722.

Which most manifestly is the embasing of the Consulship, and the cause of the division of the city.

l. 724.

The state whereof as it standeth, is not now as it was wonte to be, but becommeth dismembred in two factions, which maintains alwaies civill dissention and discorde betweene us, and will never suffer us againe to be united into one body.

SHAKESPEARE.

III. i. 172-180.

Bru.: Manifest treason!*Sic.*: This a consul? No.*Bru.*: The Ædiles, ho!

Let him be apprehended,

Sic.: Go, call the people: in
whose name my selfAttach thee as a traitorous
innovator,

A foe to the public weal: Obey,

I charge thee,

And follow to thine answer.

Cor.: Hence, old goat!

Senators, We'll surety him.

Aged Sir, hands off.

Cor.: Hence rotten thing! or

I shall shake thy bones

Out of thy garments.

Sic.: Help, ye citizens.

III. iii. 4-5.

And that the spoil got on the
Antiates

Was ne'er distributed.

III. iii. 9-10.

Sic.: Of all the voices that we
have procured

Set down by the poll.

III. iii. 11.

Sic.: Have you collected them
by tribes.

III. iii. 42.

Cor.: Shall I be charged no
further than this present?

III. iii. 63-65.

Sic.: We charge you, that you
have contrived to take
From Rome all season'd office,
and to windYourself into a power tyranni-
cal;

NORTH'S PLUTARCH.

l. 735.

When they sawe that the opinion of Marcius was confirmed with the more voices, they left the Senate, and went downe to the people, crying out for helpe, and that they would assemble to save their Tribunes. Hereupon the people ran on head in tumult together, before whom the words that Marcius spake in the Senate were openly reported. . . . Marcius stoutly withstood these officers that came to arrest him. Then the Tribunes in their owne persons, accompanied with the ædiles, went to fetch him by force, and so laide violent hands upon him.

l. 910.

That he had not made the common distribution of the spoyle he had gotten in the invading the territories of the Antiates.

l. 902.

Because their voices were numbred by the polle.

l. 899.

That the people would proceede to give their voices by Tribes.

l. 892.

Conditionally (quoth he) that you charge me with nothing else besides.

l. 781.

First, whether he had not solicited and procured the Senate to change the present state of the commonweale, and to take the soveraigne authoritie out of the people's hands,

SHAKESPEARE.

NORTH'S PLUTARCH.

III. iii. 79-81.

Beating your officers, cursing
yourselves,

l. 789.

And beaten the Ædiles into
market place before all the
world.

IV. v. 59-62.

If Tullus, (*Unmuffling*)
Not yet thou knowest me, and,
seeing me, dost not
Think me for the man I am,
necessity
Commands me name myself.

l. 1010.

The Marcius unmuffled him-
self . . . and said . . .
If thou knowest me not yet,
Tullus, and seeing me, dost not
perhappes, believe me to be
the man I am indeede, I must
of necessity bewray myself to
be that I am.

IV. v. 70-106.

My name is Caius Marcius,
who hath done
To thee particularly, and to all
the Volsces,
Great hurt and mischief; there-
to witness may
My surname, Coriolanus. The
painful service,
The extreme dangers, and the
drops of blood
Shed for my thankless country,
are required,
But with that surname; a good
memory
And witness of the malice and
displeasure
Which thou should'st bear me.
Only that name remains:
The cruelty and envy of the
people,
Permitted by our dastard
nobles, who
Have all forsook me, hath de-
vour'd the rest;
And suffer'd me by the voice
of slaves to be
Hoop'd out of Rome. Now,
this extremity
Hath brought me to thy hearth;
not out of hope—
Mistake me not—to save my
life; for if
I had fear'd death, of all the
men i' the world

l. 1020.

I am Caius Martius, who
hath done to thyselfe particu-
larly, and to all the Volces
generally, great hurt and mis-
chief, which I cannot denie for
my surname of Coriolanus that
I beare. For I never had other
benefite nor recompence, of all
the true and painefull service I
have done, and the extreme
daungers I have bene in, but this
only surname: a good memorie
and witnesse of the malice and
displeasure thou shouldest
beare me. Indeede the name
onely remaineth with me: for
the rest, the envie and crueltie
of the people of Rome have
taken from me, by the suffer-
ance of the dastardly nobilitie,
and magistrates, who have
forsaken me, and let me be
banished by the people. This
extremitie hath now driven me
to come as a poore suter, to
take thy chimney harth, not
of any hope I have to save my

SHAKESPEARE.

I would have 'voided thee ; but
 in mere spite,
 To be full quit of 'those my
 banishers,
 Stand I before thee here. Then
 if thou hast
 A heart of wreak in thee, that
 will revenge
 Thine own particular wrongs,
 and stop those maims
 Of shame seen through thy
 country, speed thee straight,
 And make my misery serve thy
 turn : so use it,
 That my revengeful services
 may prove
 As benefits to thee ; for I will
 fight
 Against my canker'd cuntry
 with the spleen
 Of all the under fiends. But if
 so be
 Thou darest not this, and that
 to prove more fortunes
 Thou'rt tired, then, in a word,
 I also am
 Longer to live most weary, and
 present
 My throat to thee and to thy
 ancient malice ;
 Which not to cut would show
 thee but a fool,
 Since I have ever follow'd thee
 with hate,
 Drawn tuns of blood out of thy
 country's breast,
 And cannot live but to thy
 shame, unless
 It be to do thee service.

V. iii. 22.

My wife comes foremost.

V. iii. 91-92.

Cor. : Aufidius, and you
 Volsces, mark : for we'll
 Hear nought from Rome in
 private. Your request.

NORTH'S PLUTARCH.

life thereby : but prickt forward
 with spite and desire I have to
 be revenged of them that thus
 have banished me, whom now
 I beginne to be avenged on
 putting my person betweene thy
 enemies. Wherefore, if thou
 hast any heart to be wrecked of
 the injures thy enemies have
 done thee, speede thee now, and
 let my miserie serve thy turne,
 and so use it, as my service
 may be a benefite to the
 Volsces : promising thee, that
 I will fight with better good-
 will for all you, then I did when
 I was against you, knowing
 that they fight more valiantly,
 who knowe the force of the
 enemy, then such as have never
 proved it. And if it be so that
 thou dare not, and that thou
 art wearie to prove fortune any
 more ; then am I also wearie
 to live any longer. And it
 were no wisdom in thee, to
 save the life of him, who hath
 bene heretofore thy mortall
 enemy, and whose service now
 can nothing helpe nor pleasure
 thee.

l. 1527.

But afterwards knowing his
 wife, which came foremost.

l. 1540.

He called the chiefest of the
 counsell of the Volsces to heare
 what she would say.

SHAKESPEARE.

V. iii. 94-125.

Vol.: Should we be silent and
 not speak, our raiment
 And state of bodies would
 bewray what life
 We have led since thy exile.
 Think with thyself
 How more unfortunate than
 all living women
 Are we come hither: since
 that thy sight, which should
 Make our eyes flow with joy,
 hearts dance with comforts
 Constrains them weep, and
 shake with fear and sorrow;
 Making the mother, wife, and
 child to see
 The son, the husband, and the
 father, tearing
 His country's bowels out. And
 to poor we
 Thine enmity's most capital:
 thou barr'st us
 Our prayers to the gods, which
 is a comfort
 That all but we can enjoy; for
 how can we
 Alas, how can we for our
 country pray
 Whereto we are bound, to-
 gether with thy victory,
 Whereto we are bound? Alack,
 or we must lose
 The country, our dear nurse,
 or else thy person,
 Our comfort in the country.
 We must find
 An evident calamity, though
 we had
 Our wish, which side should
 win:

For myself, son,
 I purpose not to wait or fortune
 tell

These wars determine: If I
 cannot persuade thee
 Rather to show a noble grace
 to both parts,
 Than seek the end of one, thou
 shalt no sooner

NORTH'S PLUTARCH.

l. 1542.

If we helde our peace (my
 sonne) and determined not to
 speake, the state of our poore
 bodies, and present sight of
 our raiment, would easily
 bewray to thee what life we
 have led at home, since thy
 exile and abode abroad. But
 thinke now with thyselfe, how
 much more unfortunately, then
 all the women living we are
 come hither, considering that
 the sight which should be most
 pleasant to all other to behold,
 spightfull fortune hath made
 most fearefull to us: making
 myselfe to see my sonne, and
 my daughter here, her husband,
 besieging the walls of his
 native country. So as that
 which is the onely comfort to
 all other in their adversitie
 and miserie, to pray unto the
 gods, and to call to them for
 aide: is the onely thing that
 plungeth us into most deep
 perplexitie. For we cannot
 (alas) together pray, both for
 victorie, for our countrie, and
 for safetie of thy life also, but
 a world of grievous curses, yea
 more then any mortall enemye
 may heape upon us, are forcibly
 wrapt up in our praiers. For the
 bitter sop of most harde choice
 is offered thy wife and children,
 to forgo the one of the two:
 either to lose the person of
 thyselfe, or the nurse of their
 native countrie. For myselfe
 (my sonne) I am determined
 not to tarie, till fortune in my
 lifetime do make an end of
 this warre. For if I cannot
 perswade thee, rather to do
 good unto both parties, then to
 overthrow and destroy the one,
 preferring love and nature,
 before the malice and calamitie

SHAKESPEARE.

March to assault thy country,
 than to tread—
 Trust to 't, thou shalt not—
 on thy mother's womb,
 That brought thee to this world.

V. iii. 113-118.

For either thou
 Must as a foreign recreant, be led
 With manacles through our
 streets, or else
 Triumphantly tread on thy
 country's ruin
 And bear the palm for having
 bravely shed
 Thy wife and children's blood.

V. iii. 132-135.

If it were so that our request
 did tend
 To save the Romans, thereby
 to destroy
 The Volsces whom you serve,
 you might condemn us
 As poisonous of your honour.

V. iii. 141-148.

The end of war's uncertain,
 but this certain,
 That, if thou conquer Rome,
 the benefit
 Which thou shalt thereby reap
 is such a name,
 Whose repetition will be dogg'd
 with curses;
 Whose chronicle thus writ:
 "The man was noble,
 But with his last attempt he
 wiped it out;
 Destroy'd his country, and his
 name remains
 To the ensuing age abhorr'd."

V. iii. 153-155.

Why dost not speak?
 Think'st thou it honourable
 for a noble man
 Still to remember wrongs?

NORTH'S PLUTARCH.

of warres: thou shalt see, my
 sonne, and trust unto it, thou
 shalt no sooner marche for-
 ward to assault thy countrie,
 but thy foote shall treade
 upon thy mother's wombe that
 brought thee first into this
 world.

l. 1570.

Either that my sonne be led
 prisoner in triumph by his
 naturall countrymen, or that
 he himselfe do triumphe of
 them, and of his natura
 countrie.

l. 1572.

For if it were so, that my
 request tended to save thy
 country, in destroying the
 Volsces: I must confesse, thou
 wouldst hardly and doubtfully
 resolve on that.

l. 1586.

So, though the end of warre
 be uncertaine, yet this not-
 withstanding is most certaine:
 that if it be thy chance to
 conquer, this benefit shalt
 thou reape of thy goodly con-
 quest, to be chronicled the
 plague and destroyer of thy
 countrie.

l. 1597.

My sonne, why doest thou
 not answer me? doest thou
 thinke it good altogether to
 give place unto thy choller
 and desire of revenge? dost
 thou take it honorable for a
 noble man, to remember the
 wrongs and injuries done him?

SHAKESPEARE.

V. iii. 158-159.

There's no man in the world
More bound to 's mother.

V. iii. 160-161.

Thou hast never in thy life
Shew'd thy dear mother any
courtesy.

V. iii. 164.

Say, my request's unjust.

V. iii. 169.

Down, ladies; let us shame
him with our knees.

I. iii. 182-183.

O mother, mother!
What have you done?

V. iii. 185-189.

O my mother, mother! O!
You have won a happy victory
to Rome;
But, for your son, believe it, O
believe it,
Most dangerously you have
with him prevail'd,
If not most mortal to him.

V. iii. 206-207.

Ladies, you deserve
To have a temple built you:

V. vi. 85-86.

But tell the traitor, in the
high'st degree
He hath abused your powers.

NORTH'S PLUTARCH.

l. 1605.

No man living is more bound
to shew himself thankfull in
all parts and respects, then
thyselfe.

l. 1610.

Besides, thou hast not
hitherto shewed thy poore
mother any courtesie.

l. 1599.

Thinkest thou it not honestie
for thee to graunt thy mother's
request?

l. 1615.

Herselfe, his wife and
children, fell down upon their
knees before him.

l. 1618.

Crying out, Oh mother, what
have you done to me?

l. 1619.

Oh, mother, said he, you have
wonne a happy victorie for
your cuntrye, but mortall and
unhappy for your sonne: for
I see myselfe vanquished by
you alone.

l. 1657.

The Senate . . . ordained
. . . that the temple and image
should be made at the common
charge of the citie.

l. 1747.

They would not suffer a
traytour to usurpe tyrannicall
power over the Tribe of the
Volsces.

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